The Music Conductor's Manual

By

FRED E. WATERS

Elkhart, Indiana

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FRED E. WATERS

The content of "The Music Conductor's Manual" represents a careful analysis of the fundamental principles taught the author by the late P. V. Olker, a graduate of the Conservatory at Leipsig, together with the knowledge gained by twenty-three years' experience in conducting musical organizations, and is respectfully dedicated to the musical profession with the hope that it will assist those who desire to become conductors of music.

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INTRODUCTION

In presenting this book on the art of conducting musical organizations, the author fully appreciates the fact that rules can not be made that will cover every conceivable situation. He does believe, however, that if those who are interested will follow the suggestions offered and practice the methods given on the following pages, they will, by using good judgment, be able to successfully direct bands and orchestras of all kinds and characters.

There are three subjects which a conductor must know, namely, instrumentation, interpretation, and the technique of the baton. One, without the others, is of no practical value; therefore, each of the subjects will be treated separately and with careful consideration.

It has often been said that no musical organization is any better than the director, which is, broadly speaking, true. A good conductor, one who understands the three subjects above mentioned, will be successful, while one who does not will be a failure, no matter how good, musically, the organization may be. A conductor who understands the three subjects thoroughly and has practiced technique of the baton until it becomes a subconscious part of his work, will be able to take a very poor or amateur musical organization and develop it very rapidly. Obviously, success will depend largely upon the seriousness with which this book has been studied.

In compiling the data contained herein, the author has drawn on his twenty-three years of experience in directing professional, semi-professional and amateur organizations,

as well as consulting the best authorities available on these subjects, and studying the methods of the best conductors this country has produced, with the object of perfecting a method which might be used universally. The knowledge thus gained has been used successfully by the author in his career as a musical director, and believing that it will be useful to others, if published and explained in an understandable manner, he has compiled the following pages carefully that those who are interested enough to study it consistently will be able to develop into musical conductors of no little ability.

THE TECHNIQUE OF THE BATON

The technique of the baton is a definite system by which the director conveys his interpretation to the musical organization he is conducting. So to speak, the conductor is a soloist and his organization is his instrument.

If a definite note is to be produced on an instrument, it is known that it can be accomplished only by the use of a certain key or combination of keys. The same is true in directing. If a certain result is desired, it is obtained by certain movements of the baton, together with the left hand as an indicator of expression. Therefore, every movement of the baton has a definite and tangible meaning, and a certain result should always be obtained in the same way. In this manner an organization soon learns the meaning of each movement and responds to it. This means that in order to accomplish results, there must necessarily be a system by which the director may convey his interpretation to the organization through the language of the baton. It also means that he can secure the same results at any time he uses the same baton movements. With these thoughts in mind, we will, by means of diagrams and illustrations, show how this may be accomplished.

In order to perfect the technique of a baton it will be necessary to follow the instructions here given. Stand before a large mirror, place a director's stand in front of the same as if directing a concert, have a score of music that has been familiarized and of which you can sing or whistle the melody, then practice the baton movements as herein given. By this method the system of beating time will soon be perfected, and with the use of the mirror, grace may be secured as well.

Four-Four Time

We will first take up the system of 4/4 or common time with four plain beats to the measure—down, left, right and up.

In starting to beat time of any kind, an up beat always precedes the down beat. Some call this a preparatory, others call it a whip. We will, for convenience, call it a start and will refer to it in the following instructions as a start. When this term is used, the reader will know to what we refer. This start always precedes any movement of the baton when it is not in motion or is stopped for any cause. This must be firmly impressed that the start precedes all movements of the baton regardless of what the occasion may be.

The left hand is used in conjunction with the right in making the start and down beat on the count of one, as shown in illustrations, but silent thereafter unless called upon to function in relation to expression, cues, or cut-off beats as explained elsewhere in this volume.

It is important that the left hand should be ready for instant use at any time. Therefore, the author suggests that it be held as shown in illustration A+ (page 8), which is graceful and in position to perform any duty for which it may be needed.

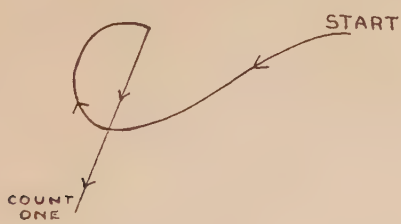
Note the position of the conductor in illustration A (page 10), ready to start beating time. He is erect with both hands up in position to make the start. He glances over his organization to see that each performer is ready with his instrument in proper position and that he has their undivided attention. Having the required attention and all instruments in position, he then proceeds. The start is

ILLUSTRATION A+
Showing the position of left hand when not in use.

first used which resolves into the down beat. Note the illustration of the start given below.

B

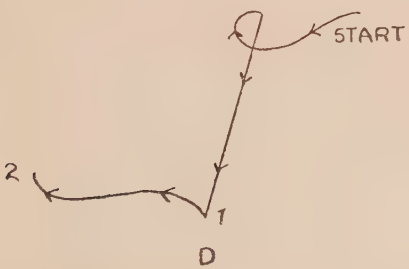
The start is made which resolves into the down beat which is the count of one. Note illustration C.



C

In starting as shown in illustration C, the left hand rests after the first beat and is used for expression or cues thereafter as previously mentioned.

The second beat of the 4/4 or common time is to the left. See illustration D.



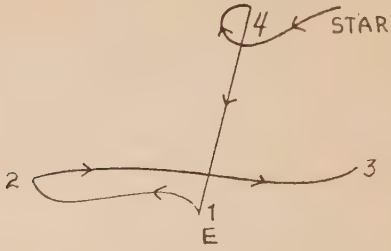
D

A

Illustration A

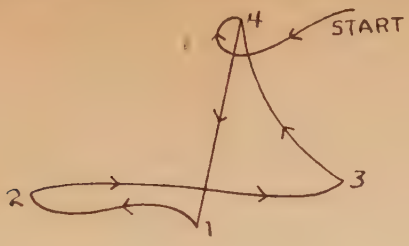
Showing position of conductor ready to make the start and down beat.

The third beat is to the right. See illustration E.



The fourth beat is up and to the left which brings the baton to the starting point. The conductor can then proceed with the next measure and continue until he reaches the end of the movement.

See illustration F which shows the complete movement of the baton in 4/4 time, four beats to the measure.



F

The baton, you will note, moves in curved lines which are natural, but also lend a graceful appearance. At the end of each beat, there is an instant pause before starting the next beat, which is also natural, but indicates the end of the beat in which the baton is moving. These natural occurrences will come into existence without much, if any, particular attention. The conductor must, however, guard against them becoming too pronounced. As previously stated, the method of 4/4 or common time is down, left, right and up, and the curves are natural tendencies.

In practice before a mirror, as previously suggested, be sure that the down beat is on the first count of the measure, the left beat on the second count of the measure, the right beat on the third count of the measure, and the up or last beat on the fourth count of the measure. Therefore it must be remembered that the baton must travel in the direction of the count the conductor wishes to indicate. Study the diagram carefully on this point and adhere to this point scrupulously.

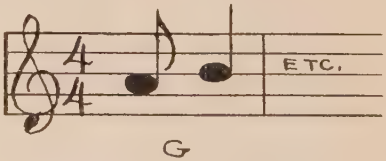
As instructed, in starting, both hands are used on the start and down beat, then the forearm and wrist of the right arm are used only in continuing the balance of the first measure and the succeeding measures thereafter.

Never permit the baton to fall below the waist line when beating time of any kind. It should be kept in front of

Illustrating the start and down beat.

the face and chest. Keep this in mind when practicing before a mirror.

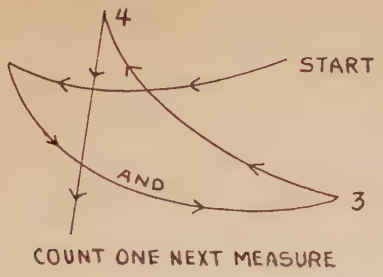
Often a composition starts on a fraction of a measure. In that event, make the start in the usual manner and swing the baton into the count on which the first note occurs. Suppose the note should occur on the last half of the third count—thus:



G

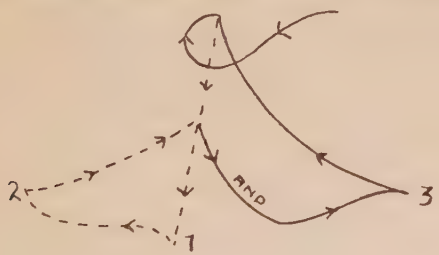
The baton makes the start and floats into the third count and then to the fourth where it continues with the next measure in the usual manner. See illustration H to fully understand what is meant.

Where a composition starts on the fraction of a measure, regardless on which count the first note may occur, the treatment is the same, except after the start is made the baton travels to the beat on which the first note occurs.



H

Some conductors beat the full measure and simply stress the ones on which the note occurs. Note illustration I.

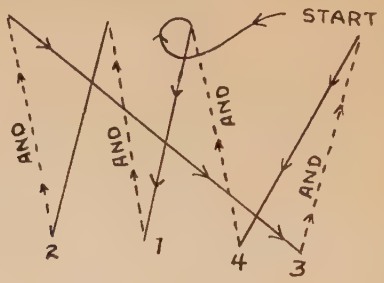


I

The dotted lines indicate the portion of the measure on which no notes occur and the black lines where the notes start. This method can only be used at the beginning of a composition. When changing from one movement to another the first described method should be used. It is advisable to select some number for practice in which these occur, and then practice them diligently before a mirror in order that they may be perfected and handled gracefully.

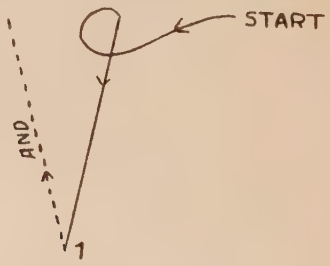
In handling 4/4 or common time in slow movements of any kind, it is often necessary to distinguish the eighths

in order that the rhythm or precision of the composition be maintained. This is particularly true where the accompaniment or harmony instruments of the organization must be guided in order to maintain an evenly balanced accompaniment to the solo part. This may be accomplished as shown in illustration J.



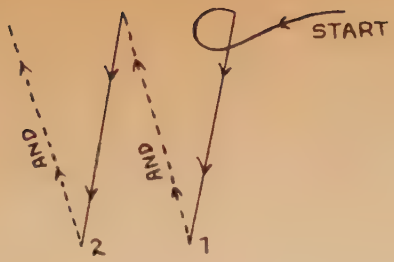
J

The dotted lines represent the and or last half of each beat. This looks a little complicated. However, with the following explanation and careful practice before a mirror, it will become quite easy. Make the start and down beat for the count of one in the usual manner. Then raise the baton up and to the left as in illustration K, for the second half of the count of one, which we will call the "and," and is indicated by the word "and."



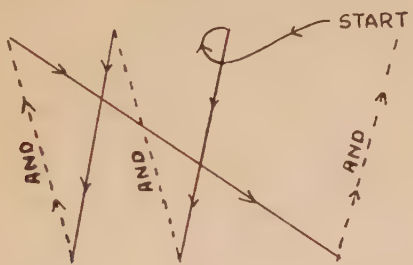
K

The baton then travels down again for the count of two and left and up for the last half or the and of two. See illustration L.



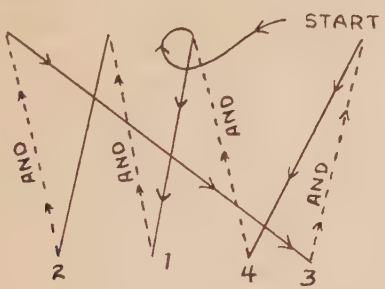
L

It then travels down and to the right for the count of three and up right for the last half or the and of three. See illustration M.



M

Then down and back to the left for the count of four and up to the starting point for the last half of the count of four or the and.

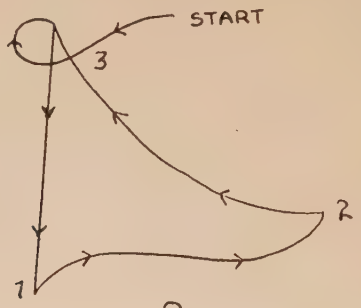


N

This completes the measure and the baton is in position to proceed with the next measure in the same manner.

Three-Four Time

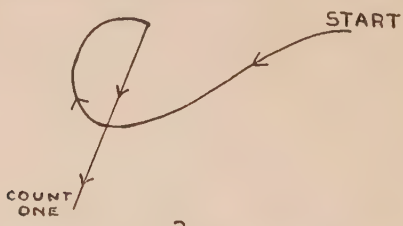
We will next consider three-four time which is beaten three beats to the measure—down, right, and up. The start is made as usual, the first beat down for the count of one, the second beat to the right for the count of two, and the third beat up and back to the starting point for the count of three. See illustration O.



O

This, you will note, is a triangle with the first beat down, second beat right, third beat left, up to the starting point where you proceed with the next measure.

The start is made in the usual manner which resolves into the down beat for the count of one. See illustration P.

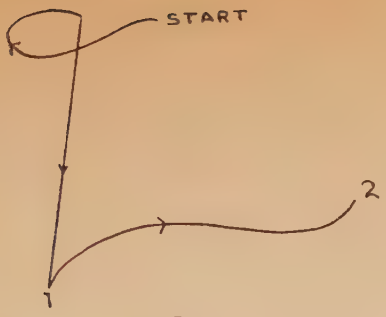


P

The second beat is over to the right for the count of two. See illustration Q on page 17.

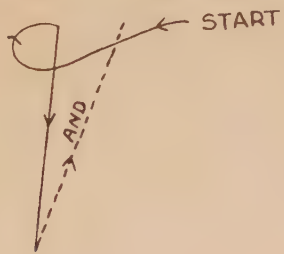
The third beat is back and up to the left, which brings the baton to the starting point in position to start the next measure as shown in illustration O above.

It is necessary in a great many slow three-four movements to distinguish the eighths, or, in other words, the last half of each count, which is referred to as the and



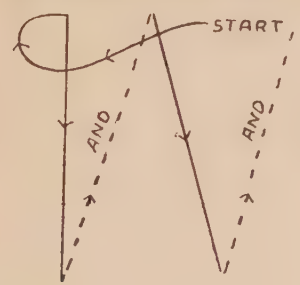
Q

of each beat. This may be accomplished as follows: Make the start and down beat in the usual manner, then raise the baton up and slightly to the right as in illustration R,



R

which is the last half of count one or the and beat, which is represented by the dotted line, then down again to the

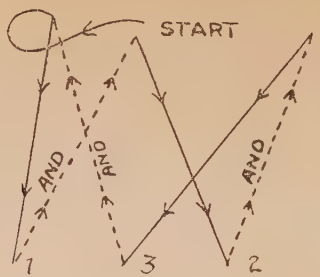


S

right for the count of two and up to the right for the and or last half of the count of two.

The count of three is down and left. The last half of

three, or the and, is left and up to the starting point. See illustration T.



T

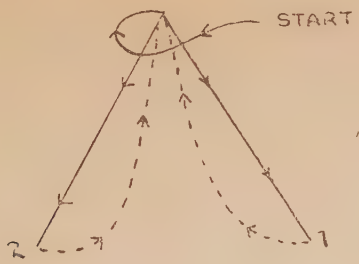
This brings the baton to the starting point of the next measure and the entire movement may be handled in the same manner. This results in the counting as 1 and 2 and 3 and, as shown in illustration T.

In rapid three-four time it is often necessary to beat what is known as one beat to the measure. This is accomplished by making the start in the usual manner, the baton makes the down beat the same as if the three beats were to be made, but instead of making the second beat the baton remains quiet and is brought up to the starting point on the count of three. Therefore, only two movements of the baton are made, down and up. The down beat is always on the count of one; however, the up beat may be on the count of three or on the last half or and of the count of three. The precision of the music being played will indicate which method should be used. All of this relating to three-four time must be practiced before a mirror in order to insure perfection and precision.

Six-Eight Time

We will now consider six-eight time in which there are two methods of baton movement, one in which two beats to the measure are used and one in which six beats to the measure are used. In fast movements where two beats

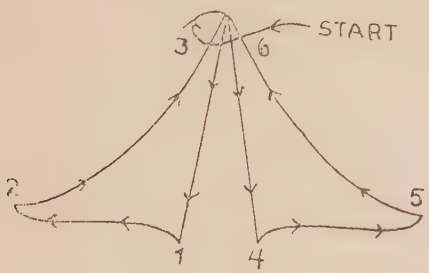
are used, such as marches or any allegretto movements, the first beat is down and to the right, and the second down and to the left. See illustration U.



U

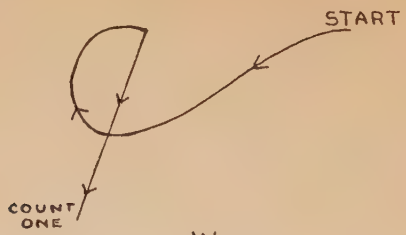
This, as you will note from the illustration, creates two up beats, one after the down beat of one in order to bring the baton in position to make the beat on the count of two and the other up beat after the count of two in order to bring the baton in position to start the next measure. The dotted lines in the illustration show the up beats which occur after the count of one and after the count of two. These are also and beats when occasion requires two beats to the measure in 2/4 or 4/4 time.

In slow six-eight time, where each count is represented by a beat of the baton, a triangle is beaten each way, the first three beats one, two, three, to the left, and four, five, six, to the right, making a triangle to each side. See illustration V.



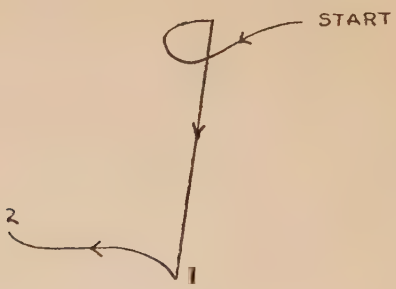
V

To make this plain we will explain each beat and just how to proceed. The usual start is made at the beginning. The first beat for the count of one is down and to the left. See illustration W.



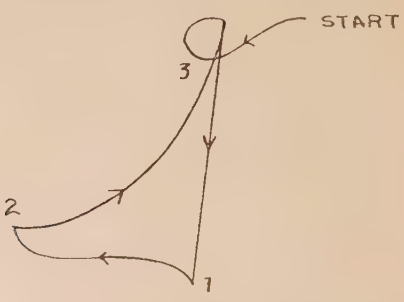
W

The second beat for the count of two is over to the left. See illustration X.



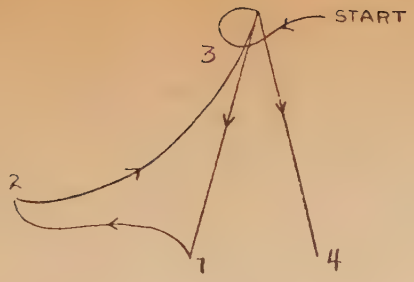
X

The third beat for the count of three is back up to the right to the starting point. See illustration Y.



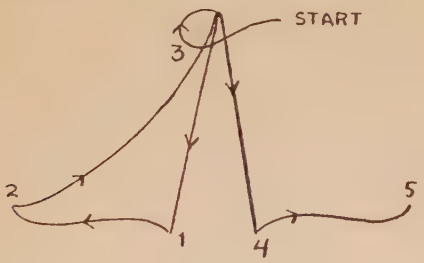
Y

The fourth beat for the count of four is down and to the right. See illustration Z.



Z

The fifth beat for the count of five is over to the right. See illustration AA.



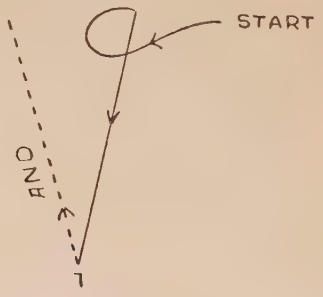
AA

The sixth beat for the count of six is back and to the left, which brings the baton back to the starting point as in illustration V, therefore, as previously stated, making a triangle each way, distinguishing each beat clearly. The conductor must practice this carefully in order that the beat of the baton will always be on the count of the measure which it represents, as it will be noted from the above diagrams that each beat represents a definite count, and the conductor must see to it that the baton is kept on the respective beat which the count represents.

In six-eight time it is often necessary to distinguish the last half of each count or the and of each count. In common or 4/4 time, also in three-four time, these are the eighths, but in six-eight time, these are the sixteenths, however accomplished in the same manner, yet it is more complicated due to the greater number of beats created

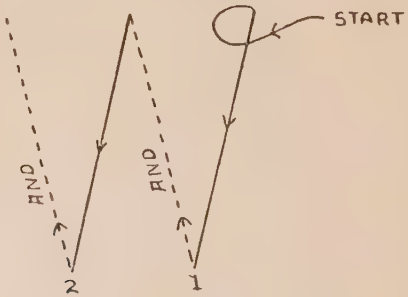
by the and beats. Therefore it will be necessary to study the diagrams carefully and practice the method diligently in order to reach a point of perfection that will not require close attention when this method is being used. The "ands" in the diagram represent the last half of each beat.

The start is made in the usual manner, which resolves into the down beat slightly to the left for the count of one, the baton is raised up for the last half of one or the and, as indicated by the dotted line. See illustration AB.



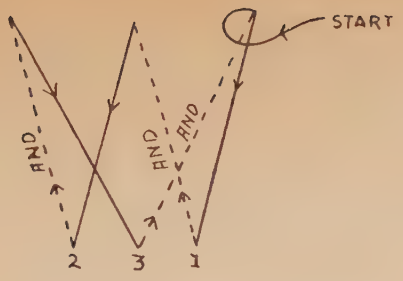
AB

Then the baton travels down again and slightly to the left for the count of two, back up for the last half or the and of two, as again indicated by the dotted line. See illustration AC.



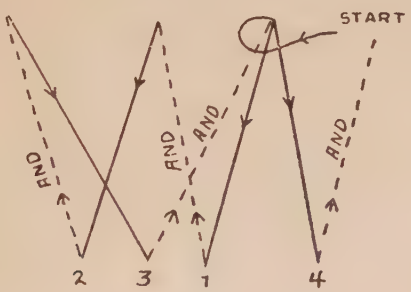
AC

Then down and to the right for the count of three and back up to the starting point for the last half or the and of three. See illustration AD.



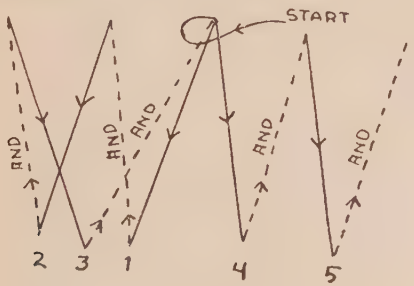
AD

This forms the first half of the measure. The baton then travels down and to the right for the fourth count and up for the last half or and count of four. See illustration AE.



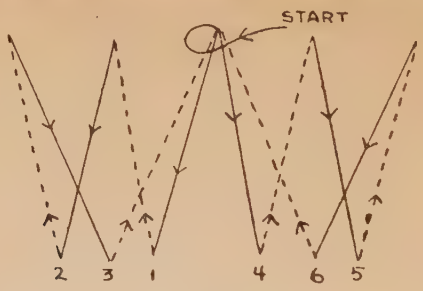
AE

The baton then travels down and to the right for the count of five and up for the last half or the and of five. See illustration AF.



AF

The baton then travels down and to the left for the count of six. Then to the left back up to the starting point for the last half or the and of six. See illustration AG.



AG

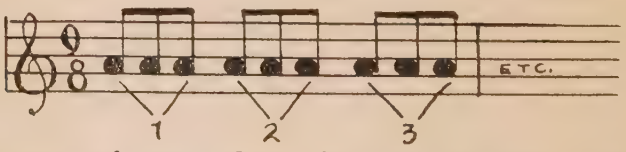
This completes the full measure. This is considered to be the most difficult of any of the various times as far as the movement of the baton is concerned. Therefore it will require more practice and attention owing to its complications.

There are more band leaders who fail on slow six-eight time than any other one point. It is simply impossible to direct it in an intelligent manner without a definite system by which to work. This statement is true of all the various times, but more particularly true of six-eight than the others.

Nine-Eight Time

Nine-eight time is directed the same as three-four time with three eighth notes or their equivalent to each beat and three beats to the measure. See illustration O on page 16.

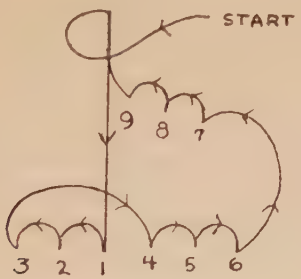
Also see below the illustration of nine-eight time, three beats to the measure.



The count of one is down for the first three notes, the count of two is to the right for the second three notes, and

the count of three is up to the left for the last three notes, returning to the starting point of the next measure. This method is used where it is not necessary to beat or distinguish each note and is the method which will be used mostly, as nearly all 9/8 time can be handled by a three beat movement.

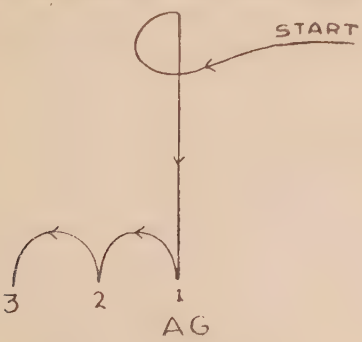
Occasionally will be found 9/8 movements where it is necessary to distinguish the eighth notes, where the movement is particularly slow and the rhythm demands precision which cannot be obtained by a three beat movement. Where this occurs, it should be handled as shown in illustration AF.



AF

This, it will be noted, is different from any of the other methods previously explained and illustrated; therefore strict attention must be given as well as diligent practice.

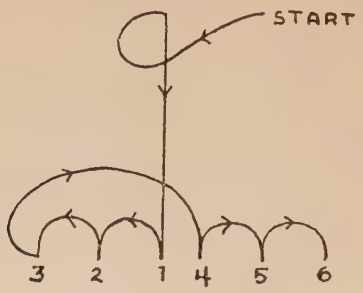
We will explain and illustrate this in groups of three each as related to the three beat system. As above explained, the start is made in the usal manner. The count



AG

of one is down the same as in the use of the three beat system, with two small beats to the left for the counts of two and three. See illustration AG.

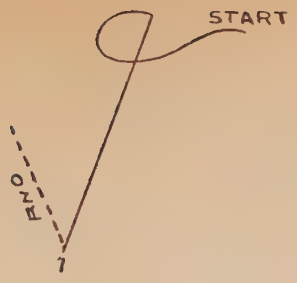
Proceeding, the baton moves to the right for the count of four with two small beats to the right for the count of five and six. See illustration AH.



AH

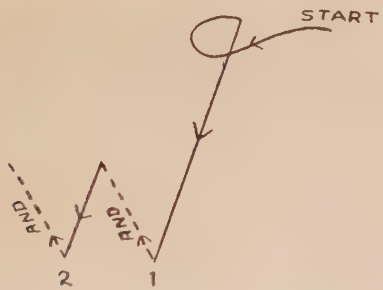
Then out over to the left for the count of seven and two small beats for the count of eight and nine, from where the baton proceeds to the beginning of the next measure, which is handled in the same manner. See illustration AF on page 25.

Only very seldom will an occasion arise where it is necessary to distinguish the sixteenths in 9/8 time, yet the occasion may arise and in that event it will be necessary to know how to handle the situation. Therefore, in order that the knowledge may be available, we will explain how it is accomplished. It will have been noted in the previous explanation and diagrams that the counts of two and three, five and six, eight and nine are oval beats which are to mark each of these beats in a flowing movement. In order to distinguish the sixteenths or the and of each beat, these must become precise or marked, which can be done in the following manner: The usual start is made which resolves into the down beat for the count of one, the dotted line indicating the last half or the and of one. See illustration AI.



AI

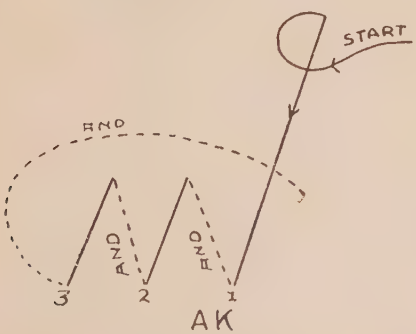
It will be noted that the dotted line is to the left, then the black line down for the count of two and the dotted



AJ

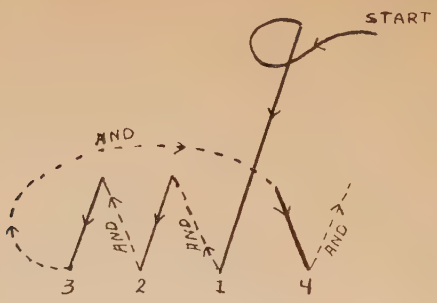
line to the left again for the last half or the and of two. See illustration AJ.

The blank line down for the count of three, then the dotted line over and to the right for last half or the and of three. See illustration AK.



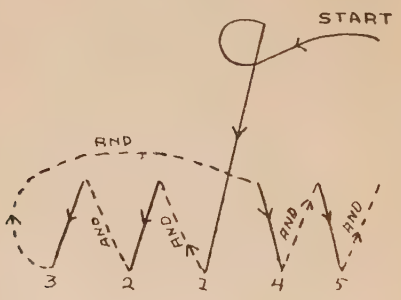
AK

This dotted line resolves into the black line down for the count of four, then the dotted line up and to the right for the last half or the and of four. See illustration AL.



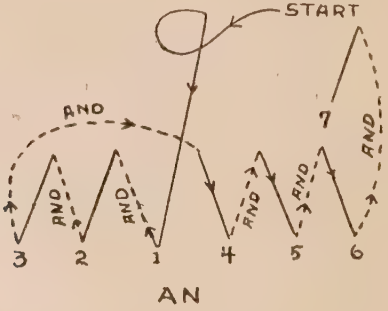
AL

Then the black line down again for the count of five, the dotted line up to the right again for the last half or the and of five. See illustration AM.



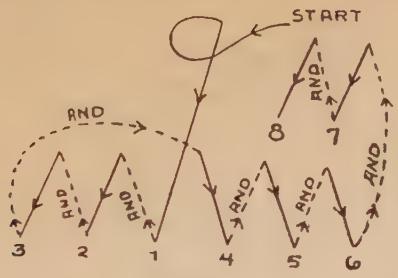
AM

The black line down again for the count of six, then the dotted line out and up to the left, which resolves into the count of seven. See illustration AN.



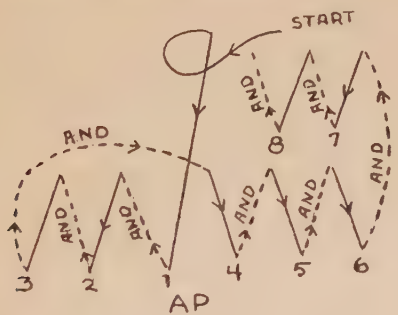
AN

Then the dotted line up and to the left for the last half or the count of seven, the black line down and slightly to the left parallel with the other for the count of eight. See illustration AO.



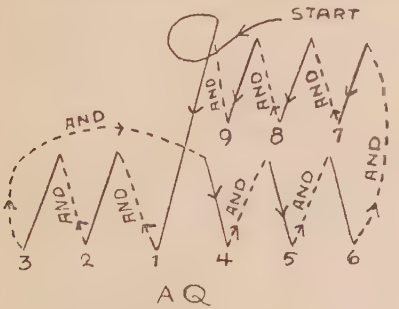
AO

Then the dotted line up to the left again for the last half or the and of eight. See illustration AP.



AP

The black line down for count of nine. Then the last dotted line for the last half or the and of nine brings the baton back to the starting point where you are in position to start with the next measure. See illustration AQ.

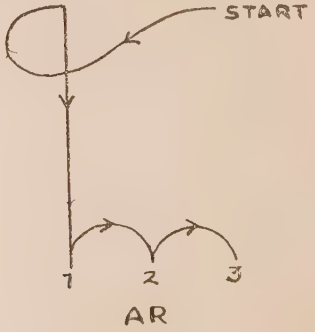


AQ

Twelve-Eight Time

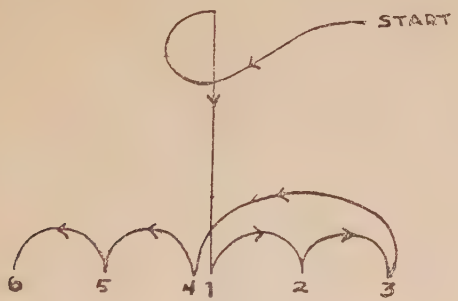
We will now consider 12/8 time and its sub-divisions. In most cases 12/8 time can be handled the same as 4/4, that is, four beats to the measure with three eighth notes to each beat or their equivalent. See illustration below.

The down beat is made on the first eighth note, the baton remaining silent on the counts of two and three, to the left for the count of four, silent on the counts of five and six, to the right for the count of seven, silent on the counts of eight and nine, up and to the left to the starting point for the count ten, silent on eleven and twelve, then proceed with the next measure. This is the easiest method of handling this time. However, it must be noted that inasmuch as the second and third, fifth and sixth, eighth and ninth, eleventh and twelfth counts are not marked by a baton movement, the first, fourth, seventh and tenth beats, which constitute the four beat movement, must be very precise. In other words, count the beats as follows: **1**, 2, 3,—**4**, 5, 6,—**7**, 8, 9,—**10**, 11, 12, with the down beat on one, the second beat on four, third beat on seven, and the fourth beat on ten.



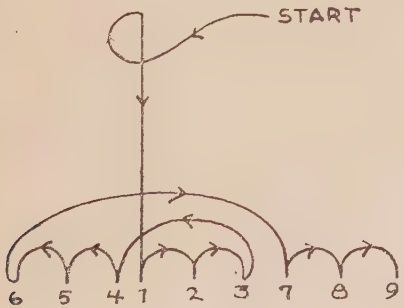
It sometimes occurs that in very slow movements of a flowing character it is necessary to beat each count. This can be accomplished in the following manner: The start is made at the beginning as usual, which resolves into the down beat for the count of one, then two light beats to the right for two and three. See illustration AR on page 30.

On the count of four, swing the baton to the left and make two small beats for the counts of five and six. See illustration AS.



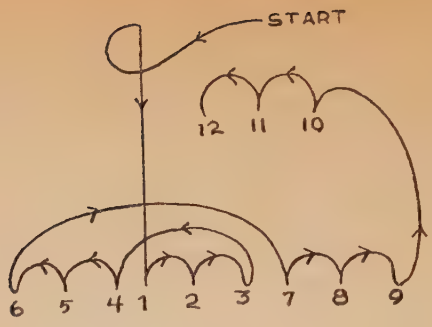
AS

Then back to the right on the count of seven with two small beats on the count of eight and nine. See illustration AT.



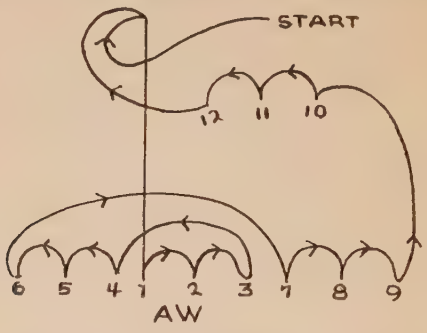
AT

Then swing the baton out and up to the left for the count of ten, then two small beats for the count of eleven and twelve. See illustration AU.



AU

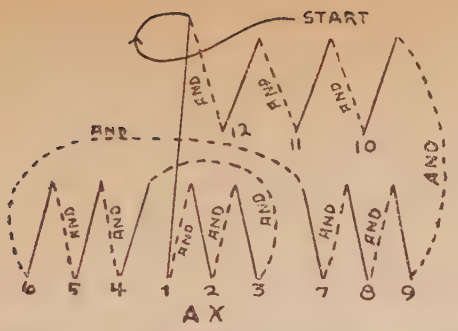
The next move resolves into the down beat of the next measure, thus each note is indicated by the baton in which the counts of one, four, seven, and ten are accented. It will be seen that the method of down, left, right, up, as in 4/4 time, is still maintained. See illustration AW.



AW

It is seldom necessary to distinguish the sixteenths or the last half of the eighths, known as the and beat, yet there are occasions where this method is used and is necessary. This may be accomplished as explained in the 9/8 movement and applied to 12/8 time, as shown in the illustration below. The dotted lines indicate the last half of each count or the and beat. See illustration AX.

In beating time in which two beats to the measure are used, such as 2/4, 6/8, etc., the baton is used in the following manner: The usual start, which resolves into the down beat, slightly to the right for the count of one, then back up on the last half or the and of one to the starting



AX

point, and then down to the left for the count of two, then back up to the starting point on the last half or the and of two, which will bring the baton in position for the next measure.

In extremely slow two-four time and where precision will permit, it may be directed the same as four-four. For example: The andante two-four movement in the Overture Raymond or the Humoresque by DeVorak, or any slow two-four movement of similar character should be beaten four beats to the measure.

In extremely rapid two-four movements it is often necessary to use what is termed one beat to the measure. This can be accomplished by the usual start, which swings into the down beat for the count of one and back up to the starting point for the count of two, which brings the baton in position to continue the next measure.

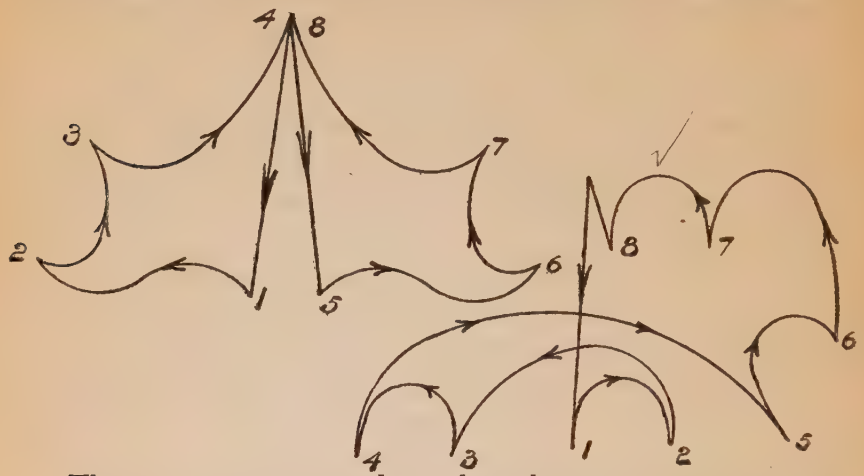
It will also be found at times in two-four time that a full measure will consist of three quarter notes as a triplet and must be played in two beats. See illustration AY.

AY

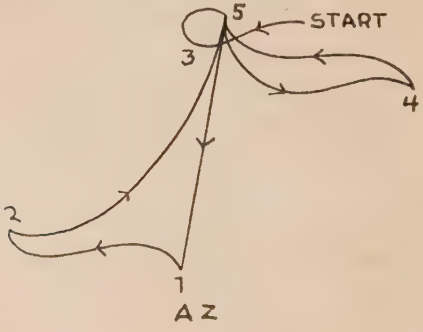
When this occurs, beat the time in the usual manner of two beats to the measure; however, explain that the measure should be played as shown in the illustration above.

The first beat on the first note, the second beat on the third note. This applies to conditions where the triplet occurs in the melody and the accompaniment is still maintained in two-four rhythm. See illustration U on page 19.

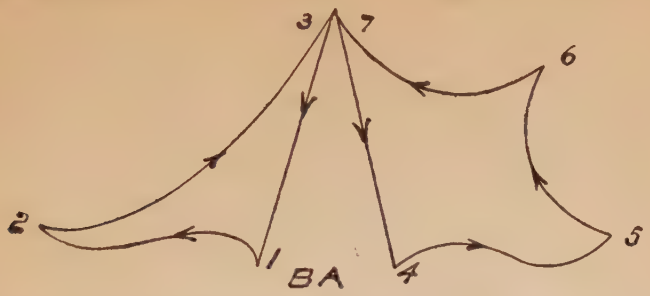
Where it is neccssary to beat eight counts to the measure it may be accomplished in two different ways as follows:



There are occasions where three beats are necessary in 2/4 time, four beats in 3/4 time, five beats in 4/4 time, etc. This can be accomplished as follows: Where a measure occurs in 2/4 time where three beats are required, beat the measure the same as a three beat 3/4 time. Where a measure in 3/4 time occurs that requires four beats, beat the time same as 4/4. Where a measure of 4/4 time occurs that requires five beats, it can be accomplished as shown in the following illustration AZ.



Should an occasion arise in 6/8 time where a seventh count occurs, it may be accomplished as shown in the illustration BA.

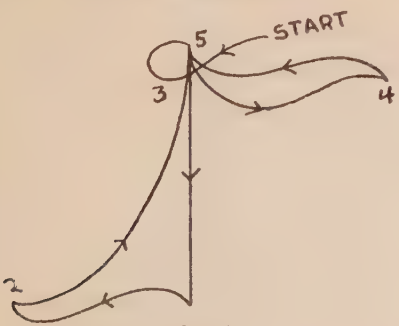


BA

There are many different kinds of time, such as 2/8, 3/8, 2/2, 2/8, 4/8, 4/2, 6/2, 6/4, 3/2, etc., all of which may be directed by the movements of the baton as given herein, as follows: 2/8 is directed the same as two-four, 3/8 same as three-four, 2/2 same as two-four or in very slow movements same as four-four, 4/8 the same as four-four or as illustrated above, eight beats to the measure, 4/2 same as four-four, 6/2 the same as six-eight, 6/4 same as six-eight, 3/2 same as three-four, etc.

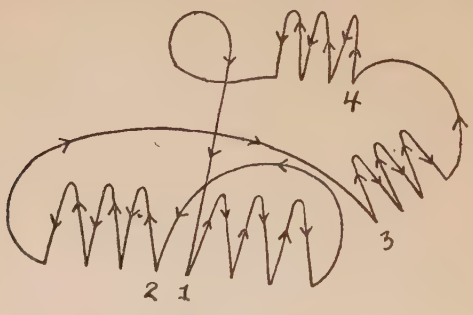
There are other divisions of time; however, from the explanations given the student will be able to handle any time that he may be called upon to direct.

There is a 5/4 time, however seldom used. It appears in one of Tschaikowsky's Symphonies, and is directed as illustrated below. See illustration BC.

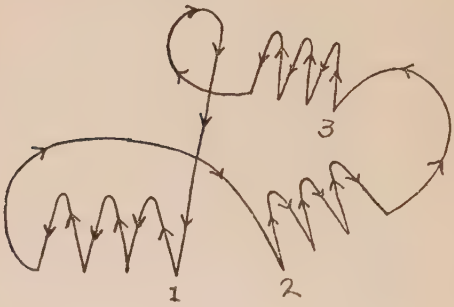


B.C.

In this chapter we have illustrated and explained the method of beating the various kinds of time, also the up beat or and of the count, which will cover nearly all situations. However, it may occur in extremely slow Largo movements in 4/4 or 3/4 time that in order to maintain precision the sixteenths should be distinguished. This can be accomplished as shown in illustrations BD and BE.



BD.



BE.

It is obvious from the above illustrations that the sixteenths may be distinguished on any one or more counts of the measure without using it on all. In other words, it may be used at will and is particularly effective when radical retards are required.

This will be more fully appreciated after having studied the chapter on examples of baton technique in which is illustrated and explained how to handle complicated situations or the unusual occurrences.

GENERAL DISCUSSION OF BATON TECHNIQUE

The foregoing gives the method by which the various times are handled and each must be studied carefully and practiced before a mirror diligently in order to perfect them and use them gracefully. However, there are other elements which enter into the conducting of musical organizations which we will now consider to some extent.

Where a break or pause occurs or a silent beat on which no instrument or instruments are playing, make the stop clear. See that all performers stop together. Such occasions may occur in a great many different ways which will be explained as follows: When a hold on any note occurs, regardless of which count of the measure it is on, beat the time in the usual manner until the hold is reached. Then make the hold with both hands as in illustration A on page 10. At conclusion of the hold make the baton float into the proper beat. If the hold should occur on the second count of the measure, you make the hold on the count of two, then a slight start beat and the baton must float to the right into the count of three. Should the hold occur on the last part of a count, the last half or any portion thereof, the baton makes the beat in the usual way, then quickly bring the baton into the hold on the last part or the and of the count, then proceed as above explained.

When a hold is succeeded by rests of any kind for the entire ensemble, the hold must be ended with a cut-off which is made as shown in illustration 3 on page 44. In taking up the beat again, the usual start beat is made and the baton moves into the count of the measure on which the notes start.

In ending a number where the hold occurs on the last note, beat the measure to the count on which the hold occurs, then let the baton move into position as shown in illustration A on page 10. With both hands in position, make a start beat at the conclusion of the hold and bring

both hands down to position as in illustration on page 12, which is natural and no recovery is necessary when through. You can then turn to the audience in a graceful manner.

In all cases it is advisable to study a score of music carefully in order to perfect the method in which the baton movements should be made, especially where the time is broken up considerably. When a method is decided upon, then perfect it by practice before it is used before the band. Then also always use the same method. This does not mean that it should never be changed if it can be improved upon, but it does mean that the contemplated change should be explained before it is used.

From studying the foregoing system of baton movements, it will be recognized that it is very definite and when perfected by practice before a mirror, as has been suggested, it also becomes very natural, and the more practice and thought it is given the more natural it becomes until movements are made sub-consciously, which is the point of perfection to be gained. When this point is reached it will be observed that the same movements are made in the same place in each score of music, which is only natural when a definite system is used. Where broken time or anything radical occurs and a method of baton movement is decided upon, it should always be used in the same manner at the same places each time the score is directed to avoid confusion of the performers. A great many conductors get along very well where tempos are ordinary or without radical changes or breaks, but when something out of the ordinary occurs, then they become confused and do not know what to do or how to proceed. It is then that a definite baton system saves the day as well as unnecessary embarrassment for the conductor. With the system as explained in the proceeding pages and with the examples and illustrations in the next chapter thoroughly practiced and committed, no situation will arise

which the conductor with a little thought and good judgment will not be able to overcome and direct in such a manner that each performer under his baton will understand easily. When complications of any character arise and a method of baton movement is adopted for any particular case, it should be explained to the organization and, as previously stated, that particular passage should always be directed in the same manner.

The Use of the Left Hand

The foregoing deals with the technique of the baton which is used by the right hand. However, the left hand and arm play a very important part in the art of conducting and should be used with care and judgment. Therefore we will explain its use and offer suggestions which will enable the director to take advantage of its use in the most effective manner.

It is understood that the baton in the right hand is for the purpose of beating or indicating the time and tempo. While it works in conjunction with the left hand in securing the desired expression and shadings, its principal function is time and tempo. The left hand is used for expression, shading, cues, etc., as hereafter explained.

As explained earlier in this chapter, at the start both hands and arms are used in the first down beat, then the left hand is a silent member unless there is a definite function for it to perform. If an FF is to continue for several measures, the left hand may be used in conjunction with the right in pronounced beats to indicate the force with which the music is played. A clenched left hand would indicate forcefulness of attack or firmness, and, of course, the beats by the right hand must be pronounced in keeping with the results desired.

In securing PP, the left hand should be extended out with the palm down, hand open, flat, with fingers together.

In playing FF followed by a diminuendo, start the left hand even with the head and bring it down with a tremolo until the diminuendo reaches the point desired; if a cresoendo from a PP is desired, start the left hand as in the PP, gradually increasing its force together with the right hand and from the open hand palm down, gradually closing the hand until it becomes a clenched fist or to the point of volume required. It must be observed that the right hand also takes part in these expressions in the manner of heavy beats for FF, light beats for PP, and gradual progress from one to the other.

The left hand is also used for cue work. When a part of the organization is playing and a solo or another section of the organization is to take part at a certain point, the left hand should indicate to that soloist or section that it is nearing that point and cue it in on the proper beat. Of course, the musician or section is counting the time and will know, but the director must be sure. Therefore he will use his cue with the left hand, giving confidence to the performers.

Body and facial expression often are very useful in securing results. A look at a given section, a frown, a smile, etc., all add to the effectiveness. Suppose a majestic mastosso is desired, the conductor should stand very erect and dignified to indicate the manner in which the movement is to be played. The baton beats time in precise dignified strokes and, if FF, the left hand also takes part. If a movement is to be played PP, the conductor may relax his expression, use the left hand as previously explained, and if it is not soft enough he may indicate his desire by placing the index finger of his left hand to his lips. In playing staccato the baton must be used in a quick jerk on each beat to indicate the attack must be with a short attack. In lagotto movements the baton must make long flowing beats, indicating that broad tonguing is required, etc. All

of this must be practiced before a mirror and the practice must be serious, in order that it will become natural, graceful and effective. Keep in mind that the baton in the right hand must at all times beat the tempo in the manner as explained in the foregoing part of this chapter.

A director must not expect that an organization will be able to understand all of this at once. Therefore he must explain and continue to explain his methods and the meaning of each. Do not waste time, however, in explanation. Tell what is wanted and the method used to indicate what is wanted, then immediately put it into operation, making the impression lasting. Then, as said before, always direct that particular movement in the same manner each time it is played, which will instill confidence in the performer and confidence in the director. This mutual understanding grows and with it grows the efficiency of the organization.

In the next chapter under the caption of "Examples of Baton Technique" will be found practical illustrations and examples which show definitely how the baton is used in other than the ordinary capacity. These should be studied carefully and thoroughly practiced, the object being to show how to work out a definite method of conducting intricate or complicated passages.

It will be noted that, in all, the original system still prevails just as in modulations and variations of music the theme is still in evidence and can be traced through the whole system. This thought must be adhered to when working out special technique of the baton for special purposes.

EXAMPLES OF BATON TECHNIQUE

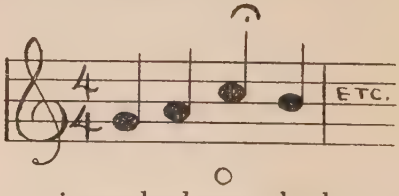
In this chapter we will endeavor to explain and illustrate how breaks, holds, radical retards, etc., are handled. With these the student will, with a little forethought and good judgment, be able to handle any situation that may arise.

The method of beating time as explained in the previous chapter, "The Technique of the Baton" explains and illustrates how the various times are handled, but does not show how to meet or handle difficult or complicated situations.

In retarding a passage in any movement where the retard is gradual and one beat to each count, it is obvious that each beat be retarded, that is, each succeeding beat be a trifle slower than the preceeding one. If you are directing a movement in which the and beats are distinguished, these likewise gradually get slower, making each beat distinguished, that is, not only the down beat on the count, but the up beat on the and of the count.

Inasmuch as cut-off beats have not been illustrated and inasmuch as they are directly related to holds, retards and acceluandis, etc., we will endeavor to explain and illustrate them in such a manner that the student will get their full meaning.

If a hold is made on any beat of the measure, the baton movements are as usual until it reaches the note on which the hold is made thus (see illustration O):



O

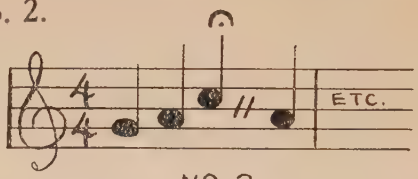
The beat of one is made down, the beat of two left, the beat of three right, and the hold is made with both hands as in illustration A on page 10. At the beginning you were told that a start is made at all times when the

Illustrating the start and fourth beat after a hold on the third count.

baton is not in motion. In this chapter this is more firmly impressed, as it is here that the start beat is very important. As previously explained, the start is a preparatory beat used to obtain precision and unity of action and must be used as explained and illustrated in this chapter. At the end of the hold on the third count in the illustration above, the baton makes the start, which is preparatory for taking the fourth beat, as illustrated in illustration No. 1. Both hands are in position on the hold count, the left hand, together with the right, in which the baton is held, makes a slight start beat and then makes the count of four, thus:

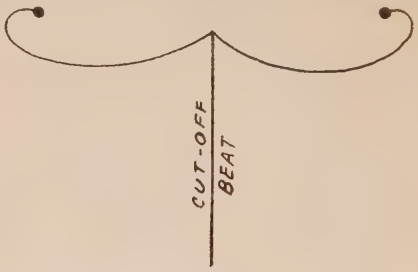
NO. 1

Also see illustration of conductor using the start beat preparatory to the count of four (illustrated on page 43). The above shows and illustrates only one of the many ways in which a hold is made and the procedure following suppose the hold were succeeded by a break in time as in illustration No. 2.



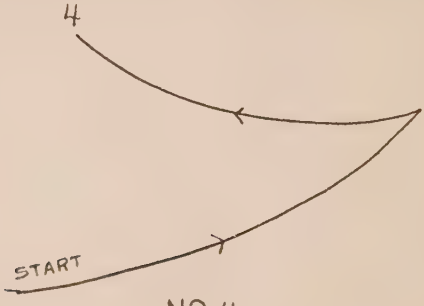
NO. 2

The first two counts are made in the usual manner, the hold is taken on the third count as above explained; at the end of the hold the start is made as a preparatory to the cut-off beat which is made as illustrated in illustration No.3.



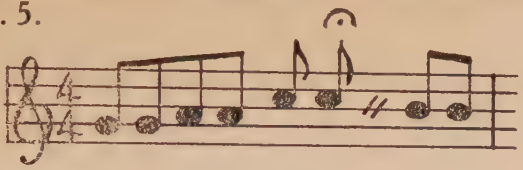
NO. 3

This brings both hands down in front of the conductor, which is not only graceful but brings the left hand in position to remain silent unless some other function for its use is necessary, then the start beat which is preparatory for taking up the fourth count is shown in illustration No. 4.



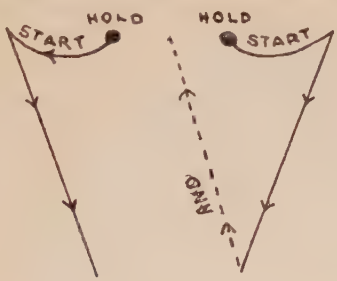
NO. 4

Suppose that the measure is so constructed and written that it is necessary to distinguish the and beats as in illustration No. 5.



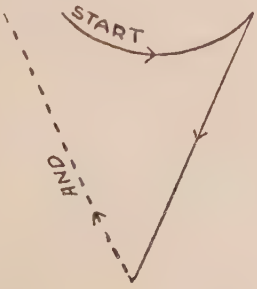
NO. 5

The eighths would be beaten as explained in the previous chapter, 1 and 2 and 3 and with the hold on the and of the third count, then the start made preparatory for the count of four, then the count of four and is made just the same as if the hold had not occurred, as in illustration 6.



NO. 6

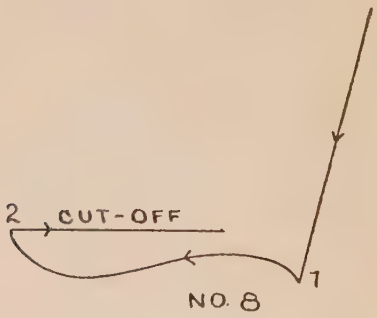
The left hand will take the start and down beat of four and will remain silent unless other duties in relation to interpretation are necessary. Suppose the break in time follows in this the same as in the previous example. The cut-off is made as above explained at the end of the hold, the start is made in the same manner, then the 4 and is made as in illustration No. 7.



NO. 7

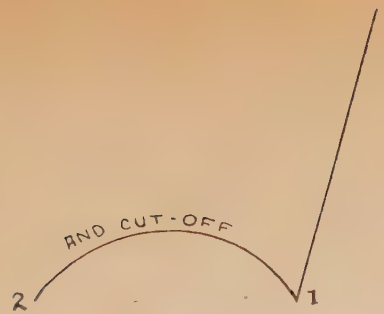
The baton is in position to proceed with the next measure. With these explanations and illustrations the student will be able to apply this method to any beat of the measure or in any kind of time regardless of what it may be, remembering that when a hold is made on any count or and of a count, the baton must proceed to and in the direction of the next count. When a break follows a hold and the cut-off beat is made, the start which is preparatory to the next count must be in the direction of the next count. This must be explained to the organization which is being conducted, in order that they may know thoroughly what is wanted.

It is often the case that a break in time will not be preceded by a hold; it may happen in an even tempo, in a retard or in an accelerando. In that event a short cut-off beat should be made straight to the left or right, whichever is the most convenient and will fit in with the balance of the measure in which it occurs. Suppose a break occurs on the count of two in a slow tempo, it is made thus (see illustration No. 8):



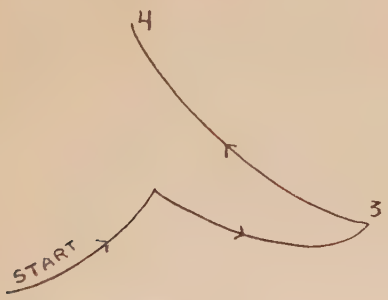
NO. 8

If it is a past tempo, the down beat is made in the usual manner, the second beat which is also a cut-off beat, and is made thus (see illustration No. 9):



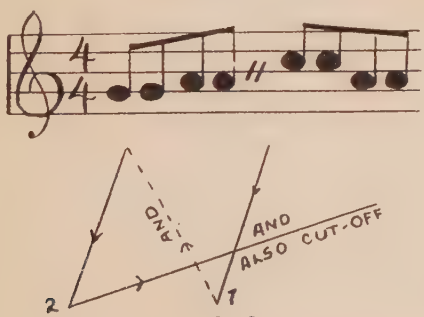
NO. 9

Then the start is made and the baton proceeds to the third count, thus (see illustration No. 10):



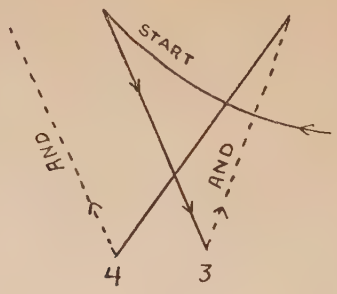
NO. 10

If the and beats of each count are being distinguished, they are handled in the usual manner and the cut-off beat is the and of the count on which it occus, thus (see illustration No. 11):



NO. 11

The start will then be made preparatory to the third beat and the remainder of the measure completed as usual. See illustration No. 12.

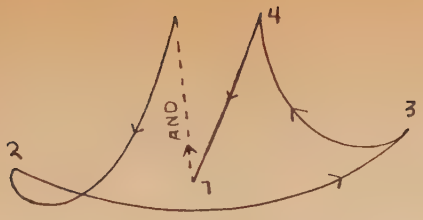


NO. 12

This may also be applied to any kind of time regardless of what it may be, as it shows how to handle breaks in time, how to make a cut-off beat, and how to proceed following such occasions. Do not try to comprehend this all at once; take each example and study it carefully, then practice it diligently until you have it firmly fixed in your mind, then take up the next. After this, select music in which these occur in various ways and in various kinds of time, and practice them thoroughly, as these are very important and must be thoroughly understood. Your success as a conductor is vitally dependent upon this.

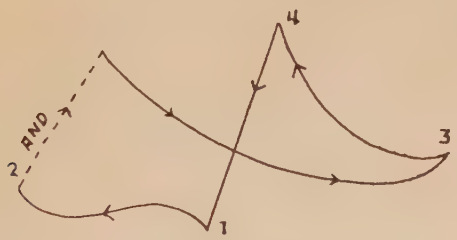
It is sometimes advisable to distinguish only one of the and beats in a measure, therefore we will illustrate these in 4/4 time as well as in 3/4 time, in order that the student may understand how situations like these are handled. With these illustrations you will note that one or more may be applied in any one measure as may be required.

Suppose the and of the first count of 4/4 time is to be distinguished and the remainder of the measure is to be plain, left, right and up, it would be directed as illustrated below. See illustration No. 13.



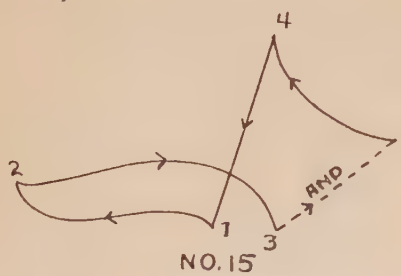
NO. 13

If the and beat of the two only is to be distinguished, it is made thus (see illustration No. 14):



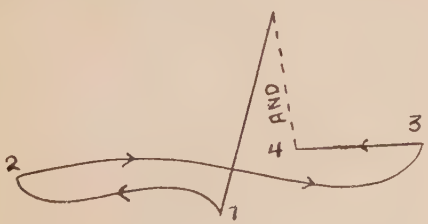
NO. 14

If the and beat of three is wanted, it is made thus (see illustration No. 15):



NO. 15

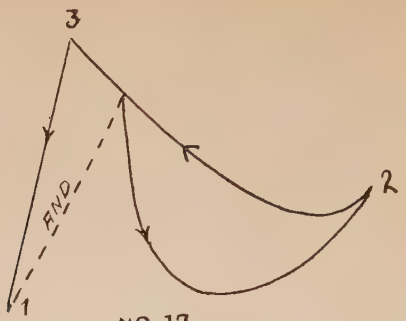
If the and beat of four only is wanted, it is accomplished thus (see illustration No. 16):



NO. 16

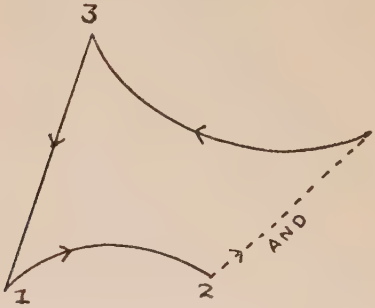
In 3/4 time it is approximately the same; however, we will illustrate it for the purpose of definite understanding.

1, and, 2, 3, thus (see illustration No. 17):



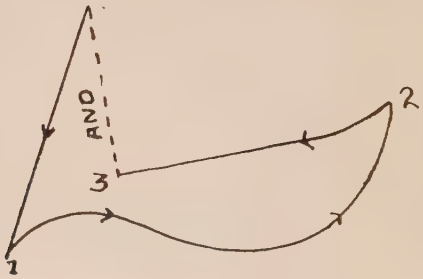
NO. 17

1, 2, and, 3, thus (see illustration No. 18):



NO. 18

1, 2, 3, and, thus (see illustration No. 19):

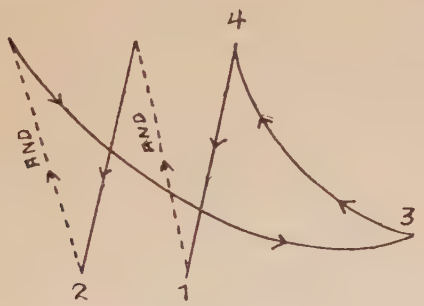


NO. 19

From the following illustrations it is obvious that the and beats can be used as desired, as many as wanted in any one measure and used on any of the beats that will

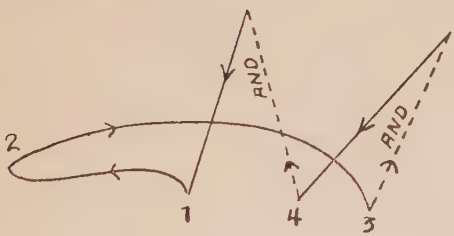
assist in the conducting of any composition. It is also obvious that if the director is using successive and beats a plain beat may be used on any one count where the occasion may so require; therefore it will be seen that these may be used at will. See illustrations No. 20, No. 21, No. 22 and No. 23.

1, and, 2, and, 3, 4:



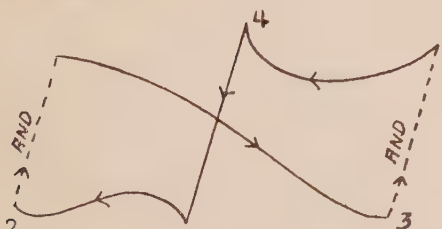
NO.20

1, 2, 3, and, 4, and:



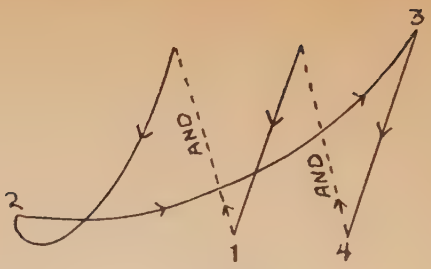
NO.21

1, 2, and, 3, and, 4:



NO.22

1, and, 2, 3, 4, and:



NO.23

From the foregoing illustrations and explanations it is easy to understand how these can be applied to any kind of time, such as 6/8, 9/8, 12/8 and their various divisions, as the and beat is explained and illustrated in each; therefore it may be used or omitted wherever or whenever wanted, as will serve the purpose best and assist to the greatest advantage in securing the results desired.

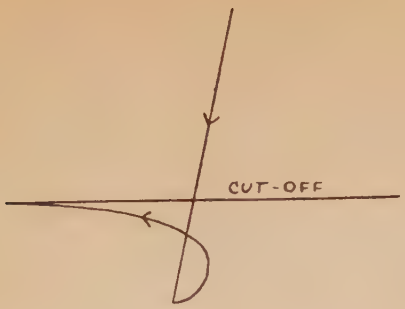
How to Handle the Cut-Off Beat in Various Ways

This has been explained to some extent, but we will now illustrate it in different ways in order that the student will have a better understanding of it—that will assist him in meeting any and all situations.

In slow tempos, such as in all forms of Andante, Andantino, and Largo, the cut-off beat must be made after the count where the pause or break occurs. On all forms of fast tempos, such as Allegro, Allegretto and Aggitato movement, the beat on which the break occurs may serve also as the cut-off beat.

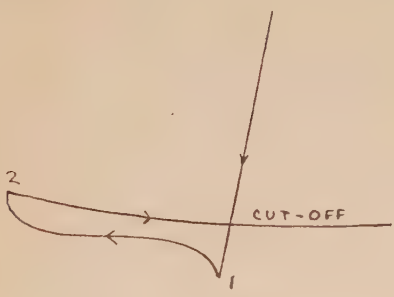
We will first illustrate the manner in which the cut-off beat is handled in slow tempos, as that is where the difficulty is most often encountered. All cut-off beats should be made with both hands, in order that all performers will see and perfect precision may be maintained. If the cut-

off follows the beat of one, it is made thus (see illustration No. 36):



NO. 36

If it follows the count of two, it is made thus (see illustration No. 37):

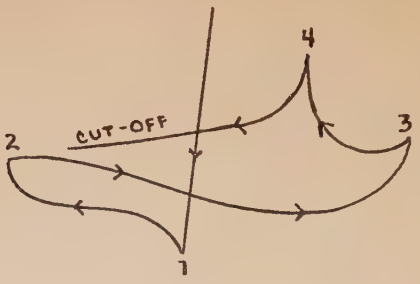


NO. 37

If after the count of three, it is made thus (see illustration No. 38):

NO. 38

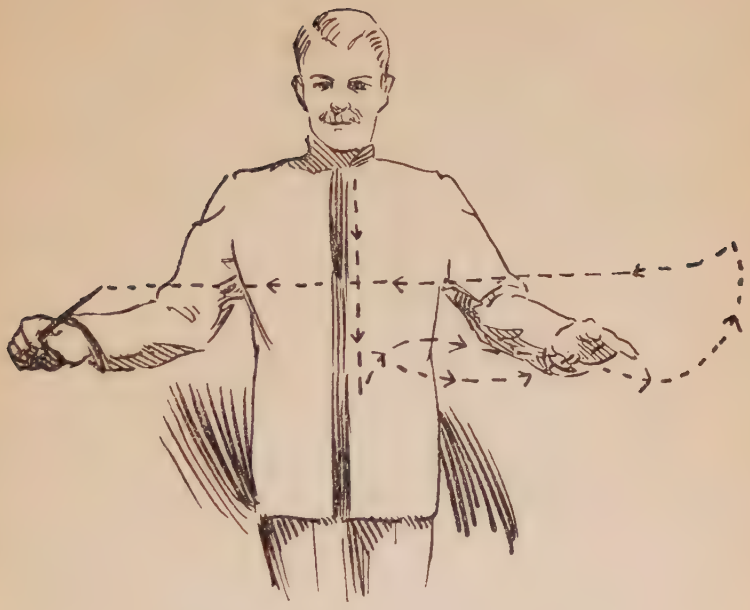
If it is made after the count of four, it is thus (see illustration No. 39):



NO. 39

It will be seen that in each illustration the baton is in position to make the start beat to proceed with whatever is to follow.

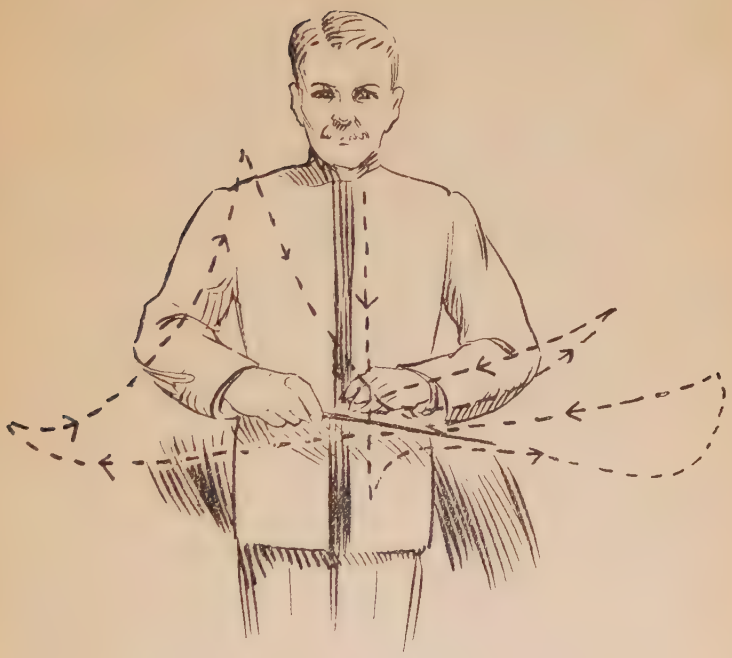
Illustrating the cut-off beat after the count of one.



Illustrating the cut-off beat after the count of two.

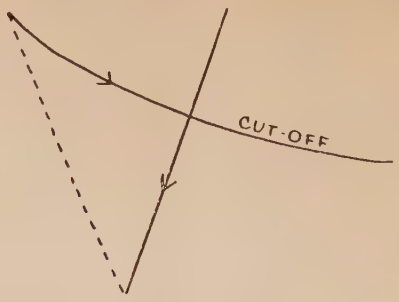
It has been explained that the left hand is also used in cut-off beats. The dotted line from center to left hand shows the movement from its position as shown in illustration A+ on page 8.

Illustrating the cut-off beat after the count of three.



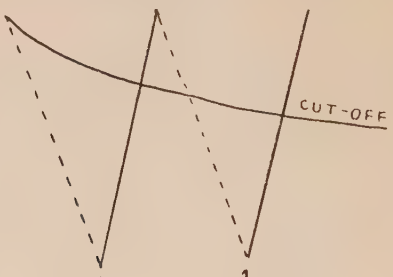
Illustrating the cut-off beat after the count of four.

If the and beats are being distinguished, a short beat to the right is made for the cut-off beat on the and counts of one and two. Thus after one (see illustration No. 40):



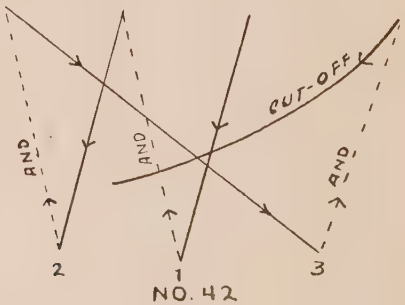
NO. 40

Thus after two (see illustration No. 41):



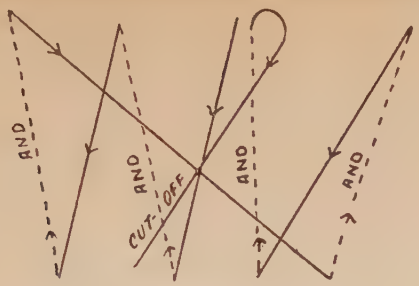
NO. 41

On the and beats of three and four the cut-off beats are made to the left. Thus on the and of three (see illustration No. 42):



NO. 42

On the and of four, thus (see illustration No. 43):

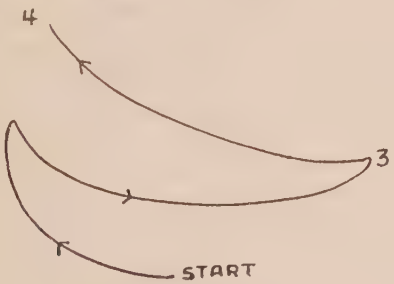


NO. 43

This method of handling the cut-off beat may be applied to any of the various times. It must be remembered that all cut-off beats left of center are made to the right, and all right of center are made to the left, which always keeps the baton in position to make the start beat to proceed on whatever may follow. It should also be remembered that no cut-off beat should ever be made with an up-stroke of the baton; they are always made right, left, or down. They may be right and down, or left and down, but never up.

In taking up the beat to proceed, the start is made in the direction which will bring the baton in position to make the next count of the measure on which the composition proceeds.

Suppose the cut-off beat is after two, as shown in the previous illustrations No. 37 and No. 41, the start is made thus (see illustration No. 44):)

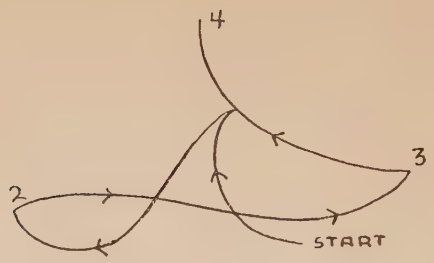


NO. 44

Illustrating the cut-off beat after the and of count two. The cut-off beat after the and of count one is made in the same manner. See Illustration 40.

Illustrating the cut-off beat after the and of count three. The cut-off beat on the and of count four is made in the same manner. See Illustration 43.

Suppose that the cut-off beat is after the count of one (see illustration No. 36), the start is made thus as in illustration No. 45:



NO.45

Cut-off beats are always followed by the start beat, as previously explained; when a pause of any kind is made a start always is necessary, which is preparatory to whatever is to follow.

The above method of handling the cut-off beat can be applied to any kind of tempos, time, rhythm, Accelerandos, Rallentandos, etc., enabling the conductor to meet all and any complicated situations.

In applying the cut-off beat to 3/4, 6/8, 9/8, 12/8, 3/8, 6/4, 4/2, 5/4, etc., the same method is used in making the cut-off and the same reasoning also applies to the start beat. A little forethought and judgment in calculating just what and how to do it will obviously come from the proceeding illustrations and explanations.

By analysis of the previous illustrations, it will be noted that the and beat and the cut-off beat can be used at will, or wherever wanted. It is also obvious that one or more and beats or one or more cut-off beats may be used in any one measure or in any kind of time, enabling the director to emphasize the ones desired, which assists in securing

the desired precision. This system of applying the and beat or the cut-off beat wherever wanted can be used in all of the various methods explained and illustrated in the chapter, "The Technique of the Baton."

Practical Example

A very difficult passage to direct is the first five measures of the 6/8 Largo movement in "Verdis Attila," which is given below.

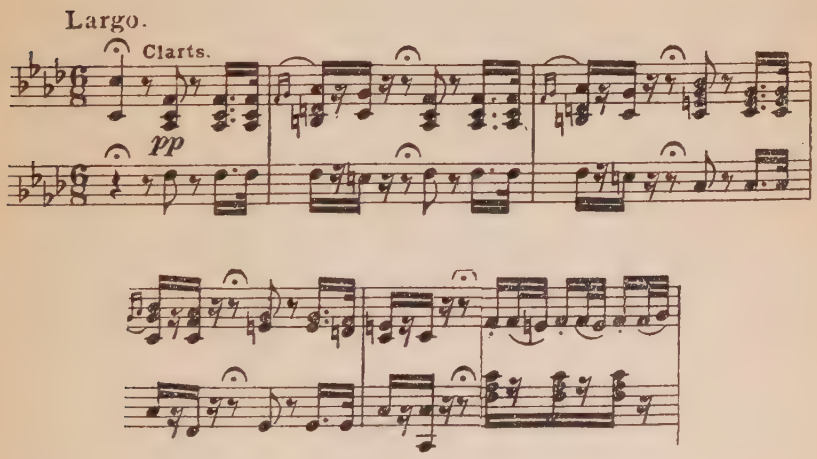


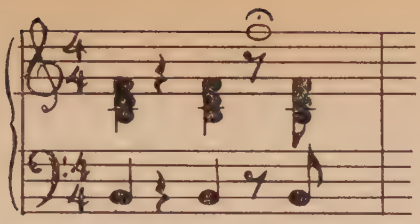
ILLUSTRATION 24.

In the illustration the difficult part is the first four and one-half measures, after which the time is six beats in the usual manner. The movement is proceeded by an Allegro Moderato of which the last twenty-seven measures are in

Poco-Piu-Mosso, which means faster; therefore you come to the Largo six-eight quite snappy and take the hold which is a quarter note representing the first two counts. At the end of the hold the cut-off beat is made as previously explained. The third beat is silent, the start beat is made and the baton swings into the fourth count of the measure; the fifth beat is then made, which is silent for the organization. However, the beat is made, then the count of six is made in which the sixteenth of the beat is stressed and the baton is handled on this in the manner in which the sixteenths are distinguished.

However, as above stated, the sixteenth is stressed and prolonged slightly and a short up beat made for the thirty-second or last note of the measure. By handling the beginning of this movement in this manner you will be able to maintain precision and unity of action. This must be thoroughly explained in order that the organization may know just what is expected. The second measure starts with two grace notes and a sixteenth as the first count, which is down, followed by a sixteenth rest for the and beat, then a sixteenth note for the count of two. Note the and of count two is silent as well as all of count three, which is also a hold; this being over a rest makes it a pause, therefore with the count of two this beat serves also as a cut-off beat. After the pause the start is made, which resolves into the count of four. The fifth beat is silent; however the baton beats the time, and the sixth beat is made as explained in the first measure. The next two and one-half measures are directed the same.

Where a hold occurs on a whole note the hold should be made on the last count. This may occur where other instruments have harmony modulations and in that event the time will be indicated and the precision maintained. See illustration No. 25.



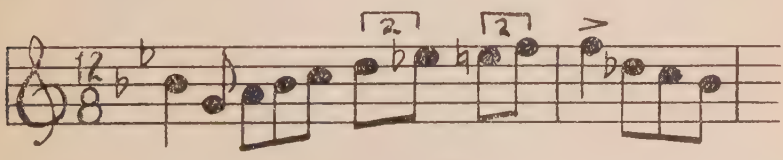
CONDUCTORS SCORE
NO. 25

Suppose you were directing a four-four movement, four beats to the bar, and the whole measure is Rallentando with each note marked and the two last counts are triplets. See illustration No. 26.

NO. 26

You would make the down beat for the count of one, then the baton would go to the left for the first half of the count of two, up again for the last half of two, then beat each note of the count of three and four. The movement of the baton on the last two counts should be the same as one measure or 6/8 with one beat for each note of the triplets. In this manner perfect precision and unity of action will be maintained.

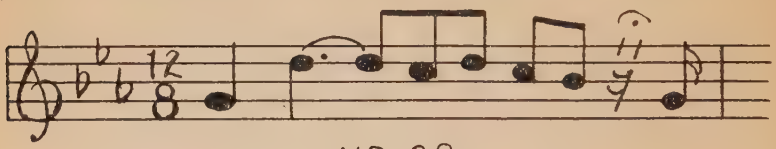
In the selection "Vagabond King" by Friml, there is a twelve-eight movement which is handled four beats to the measure. At one point in this selection the last two counts of the measure are only two eighths notes to each count. See illustration No. 27.



NO. 27

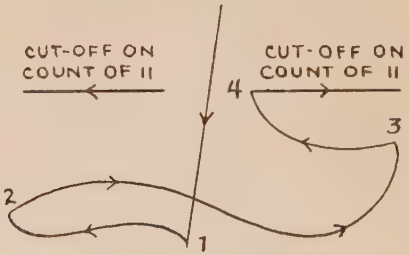
This should be handled in the following manner: Make the down beat for counts of 1, 2, 3, left for the counts of 4, 5, 6; as there are only two notes for the counts of 7, 8, 9, and two notes for the counts of 10, 11, 12, you handle the last two counts of the measure as a four-four movement, distinguishing the eight beats.

In this same movement of twelve-eight time, which as above stated is four beats of the measure, a break occurs after the eleventh count. See illustration No. 28.



NO. 28

This must be directed as here explained in order that precision will be maintained: Down for the counts of 1, 2, 3, left for the counts of 4, 5, 6, right for the counts of 7, 8, 9, back left toward the starting point for the count of 10. As the break occurs after the eleventh count, a short precise stroke of the baton is made to the right on the eleventh count. The left hand also takes part in this count, which gives the band a precise cut-off and precision is maintained. See illustration No. 29.



NO. 29

Perhaps one of the most difficult compositions to direct is the Introduction to the "Second Hungarian Rhapsody" by Liszt. See illustration No. 30.

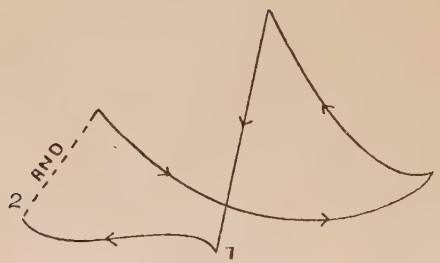
ILLUSTRATION 30.

Note, Lento A Capriccio.

This indicates the character of the movement, and the character of any movement suggests the manner or method by which it should be conducted. By referring to Elson's Music Dictionary you will find Lento means Slow; Capriccio means a fanciful and irregular species of composition, therefore not a strict-tempo. The movement, as you will note, is written in 2/4 time and slow, and as there are too many notes to be handled by a two beat method, it is obvious that a four beat system should be used. The start is made in the usual manner, with a short up stroke to indicate the first thirty-second note. See illustration No. 31.

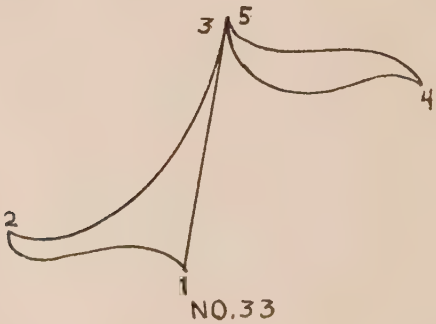
NO. 31

The left hand is silent after the down beat on the count of one; the second beat is to the left, at the end of which a short up beat is made to indicate the thirty-second in the accompaniment. This, together with the first eighths of the third count must be made forceful and the left hand should be used on these notes to indicate precision and unity. See illustration No. 32.



NO. 32

In the next measure the first count is made and the eighths distinguished, that is, the first three thirty-second notes are played as a triplet, not too fast, on the down beat. The sixteenth is the and or up beat, which resolves into the second beat and is handled as in the preceding measure in order that precision may be obtained. In the melody it will be noted that there are five notes on the count of four; each note should be indicated by a beat of the baton and each note distinguished from the other. This may be done as indicated in illustration No. 33.

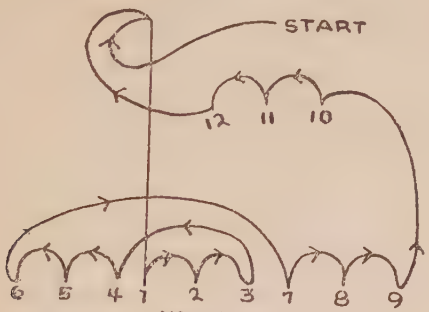


NO. 33

The third measure is directed the same as the first full measure. The fourth is the same as the second; however, on the fourth count it will be noted that there are six notes instead of five. These may be indicated by using the baton the same as it is used in beating six-eight time.

The fifth measure is the same as the first and third, the sixth same as the fourth, the seventh same as the first, third, and fifth.

In the eighth, each note must be indicated and distinguished, and therefore twelve beats are necessary. This can be accomplished the same as one measure of twelve-eight time. See illustration No. 34.



NO.34

With the hold on the eleventh count.

In the overture "William Tell" by Rossini, the second movement is written in 4/4 time (106-M) and would indicate four beats to the measure. However, the rhythm of this overture makes it very difficult to maintain the precision by beating the time in the usual manner of down, left, right and up. Therefore it should be handled as follows, which must be explained to the organization in order that the performers will know and understand just what is expected. Beat the time two beats to the measure, but count four to each measure, which is accomplished by counting one on the down beat of one, two on the and

beat of one, three on the down beat of two and four on the and beat of two, thus (see illustration No. 35):

NO.35

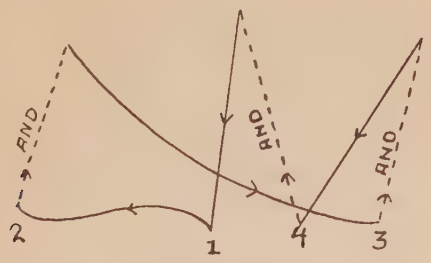
This will maintain a steady precision easy to understand and easy for the performer to follow. It may be applied to any movement of like nature.

The purpose of the foregoing illustrations is to explain how complicated situations may be solved. These suggestions may be applied in various ways and to different compositions. Enough has been shown to enable the student to work out a definite method for any condition which may arise. **It must always be remembered** that conditions in which a definite method other than the regular system of beating time as explained in the previous chapter is used, should be carefully considered and the method worked out before it is used, then explained thoroughly to the ensemble and rehearsed to the point of perfection in order that perfect precision and unity of action in the rendition of the composition may be secured.

The foregoing explanations have been given for the purpose of giving the student information which will make his work practical. To demonstrate the practicability of the examples and illustrations, we will explain the method of directing the Selection of the "Vagabond King" by Friml, which is a musical comedy selection that is very difficult to direct, because of several complicated situations which will tax the ability of the conductor to the full capacity.

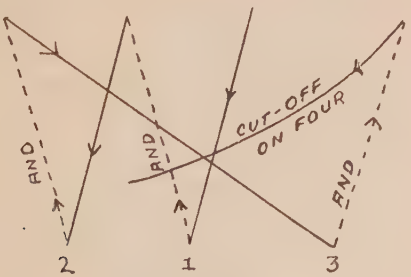
To get the full meaning of the explanation and illustrations, the conductor's score, which is the solo, and first cornet parts should be used.

The selection opens with a Maestoso 4/4 movement, four beats to the measure. Note it starts P Crescendo to FF on the first beat of the second measure. We have previously explained that the and beats can be used at will; this will demonstrate it. The first count and the first half of the second count in the second measure are plain beats; with the second half of the second count the and beats are distinguished in very pronounced manner. See illustration No. 46.



NO. 46

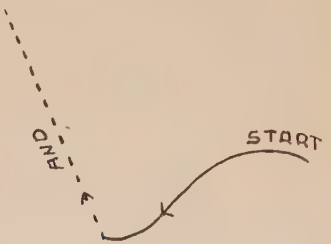
The third and fourth measures are directed the same. In the fifth measure the and beats are used and the measure is retarded only slightly with a break on the fourth count, which is handled in the manner of illustration No. 47.



NO. 47

The down stroke of the baton on the count of four also acts as the cut-off beat; this maintains precision and makes the break in time clear.

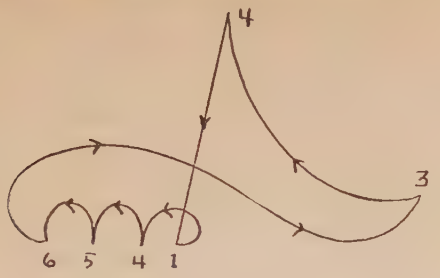
This brings the conductor to the letter A. After the break in the previous measure there are two sixteenth notes to be played with the start or before going into the next tempo; therefore the start is made and the and beat of the count of four is given thus (see illustration No. 48):



NO. 48

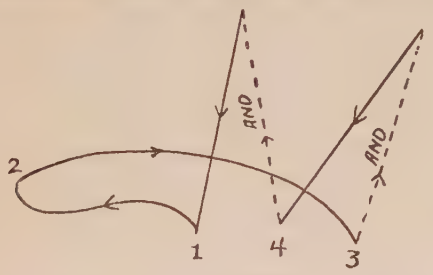
In this movement note its unusual rhythm, the 4/4 time is continued; however, starting at A, two beats to the measure should be used. Note the triplets of quarter notes, which would come on the third and fourth counts if four beats were used. By using two beats to the measure this complication is overcome and also the aftertime precision is simplified. Notice that in the twelfth measure after A are two triplets of three quarter notes to each beat and retarded. If difficulty is encountered in maintaining precision in this measure, each note can be distinguished by a beat for each note, in the manner of 6/8 time, with two beats as usual on the following measure. This brings us to the letter B or the 12/8 time, which tempo is marked Andante Cantabile. This movement is directed with four beats to the measure; however, to bring out the real technique of the movement, the usefulness of the following instructions will be very evident. In the seventh measure a retard starts on the second count. If necessary to main-

tain perfect precision in this measure, it may be directed as illustrated here. See illustration No. 49.



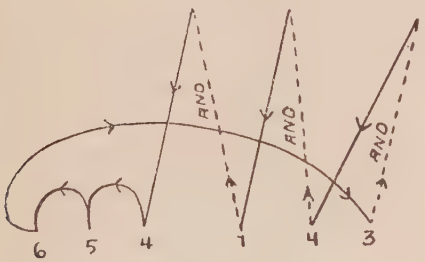
NO.49

The twelfth measure has been previously explained, but can be handled two ways, first by plain counts on one and two, then distinguishing the and beats as in 4/4 time on the last two counts, thus (see illustration No. 50):



NO.50

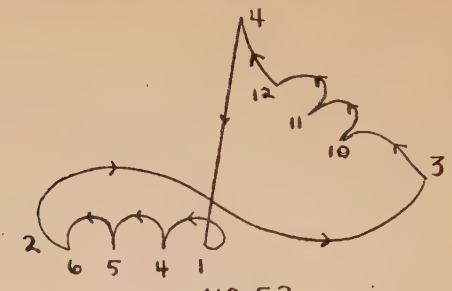
Or it can be directed thus (see illustration No. 51):



NO.51

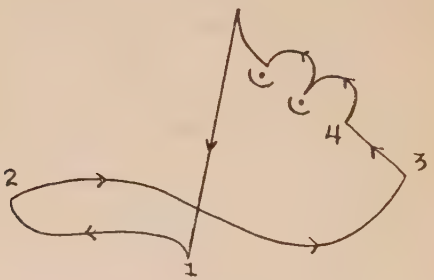
The thirteenth measure can be handled two ways. If the precision can be maintained by a four beat movement,

it may be used. If not, then direct it with first and third beats plain and distinguish the eighths on the second and fourth beats, thus (see illustration No. 52):



NO. 52

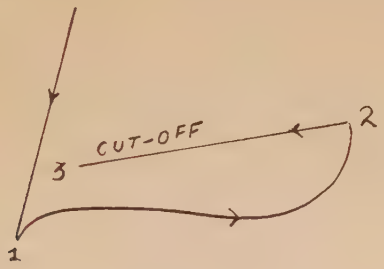
In the fifteenth measure the counts of eleven and twelve are marked as holds. Start the regular four beats as is usual in 12/8 time. Immediately after the beat of four, however, indicate a hold on the eleventh count. Then make a start beat and take the second hold, as in illustration No. 53.



NO. 53

This brings us to introduction of the next 4/4 Moderato movement, the theme starting at C Moderate Assai. Two beats to the measure should be used on this, as it will make it much easier to maintain the rhythm and precision, also due to the triplets of quarter notes in the sixth, eleventh and thirty-second measures. This brings us to the Al-

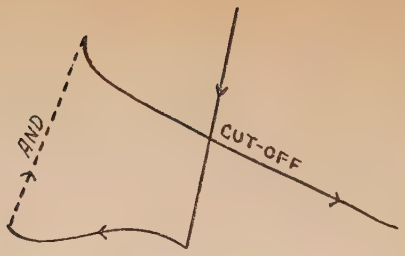
legretto 3/4 movement, which is the introduction of the Valse Lento D. The introduction consists of six measures of 3/4 time, three beats to the measure gradually retarded, and with a break after the count of three in the third and sixth measures. The breaks are made as in illustration No. 54.



NO. 54

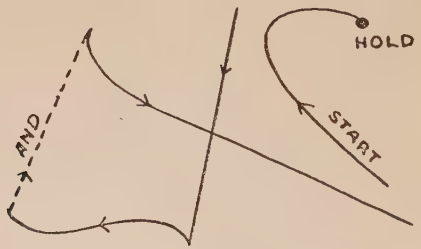
It will be noted that the third count is also the cut-off beat, after which the start beat is made to proceed. The Valse Lento starting at D is three plain beats to the measure, distinguishing the and beats only where needed, as in the first two measures, fifth and sixth measure, etc.

We now arrive at the Agitato 4/4 movement E. This consists of only two measures, four beats to the measure. This resolves into an Alla Breve tempo, two beats to the measure, and finishing on a hold on the first count of the last or eighth measure, which is a clarinet Cadenza. The hold is made, followed by a cut-off beat. The Cadenza is then played with a hold on the last note for the clarinet only. A start beat is used, which is preparatory for band to take up the next movement, Moderato 4/4, which is four beats to the measure, using the and beats where needed. In the fourteenth measure a hold starts on the last half of the count of three. In order to maintain perfect precision, the third beat should be very precise, like a cut-off on the third count, as in illustration No. 55.



NO. 55

Then immediately take the hold. See illustration No. 56.



NO. 56

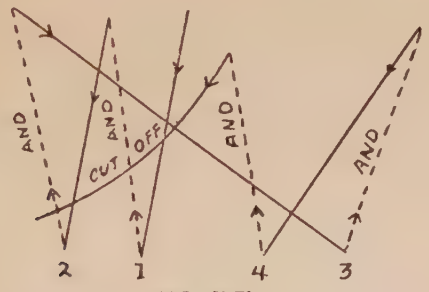
At the end of the hold, another start is made, which resolves into the down beat of the concluding measure of this movement.

We now arrive at the introduction of the Marziale movement, which consists of one measure. The first beat is made down as a cut-off beat, followed by a hold on the next note, a dotted half. Make the hold on the last count, then proceed in the usual manner into the Marziale movement, four counts to the measure, using the and beats where needed. Note the accel-poco-a-poco, which increases the tempo as it proceeds.

We now come to F 2/4 movement Marcia. By looking up the meaning of Marcia, you will find it means March or slow march. This particular movement is very pronounced in its accent. Therefore, the beats on which the accents occur must be stressed, whether on the count or the and of the count.

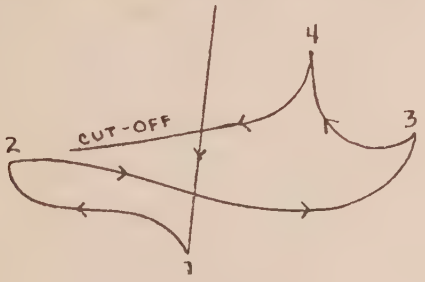
We now come to G, a 2/4 Poco Meno movement, which is taken two beats to the measure and a little slower than the preceding movement.

The following Piu meno in 4/4 is played four beats to the measure, and the eighths are distinguished with a break after the and beat of four. This is directed as shown in illustration No. 57.



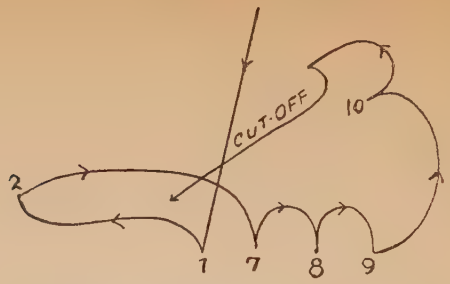
NO. 57

This brings us to H, which is the theme of the selection and is a repetition of the theme in a different way. This is played four beats to the measure until the fourteenth measure is reached, on which a break occurs after the eleventh count. This can be handled in two ways, which will be illustrated and the one which can be used to the best advantage should be adopted. Beat the four beats as usual, counting 1, 2, 3 on the down beat or count of one; 4, 5, 6 on the count of two; 7, 8, 9 on the count of three; 10, 11 on the count of four; then a cut-off beat as illustrated, thus (see illustration No. 58):



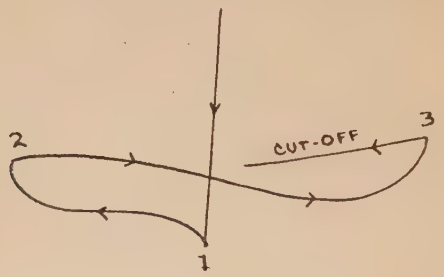
NO. 58

Or it can be directed as in illustration No. 59.



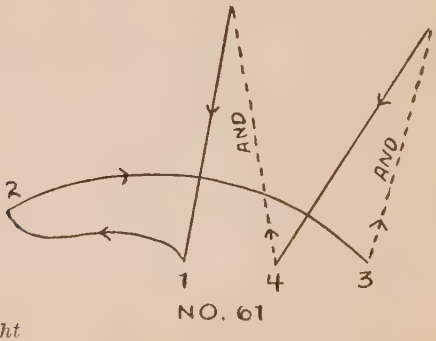
NO.59

The start is then made for the sixteenth note, preceding the next measure. In this measure a break occurs after the third count and is directed as in illustration No. 60.



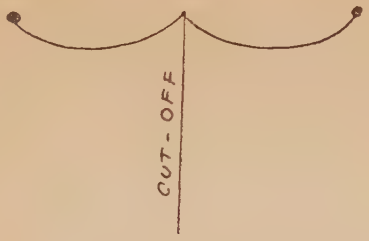
NO.60

This is followed by three holds in succession, which brings us to the Grandioso or closing movement, which is directed four beats to the measure. Note the measure next to last in which the counts of three and four are two eighth notes to each count, and are directed the same as 4/4 in which the and beats are ditsinguished, thus (see illustration No. 61):



NO. 61

This proceeds to a hold which is a Major cord for the closing. This hold is taken with both hands in the usual manner. At the end the cut-off is made, thus (see illustration No. 62):



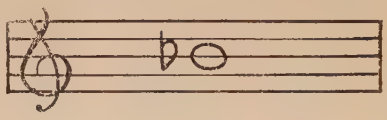
NO. 62

The selection "Vagabond King" can be secured from Henry Watson, Inc., 1571 Broadway, New York City, or Carl Fischer Co., Cooper Square, New York City.

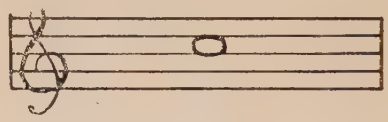
The illustrations and explanations on directing the selection "Vagabond King" by Friml have been given for the purpose of demonstrating the practicability of the chapters on "The Technique of the Baton," "General Discussion," and "Examples of Baton Technique," the basic principles of which are applicable to all musical compositions. By diligent study and practice, as suggested in the beginning, any musician will become a very good conductor.

THE TUNING NOTES OF BAND INSTRUMENTS

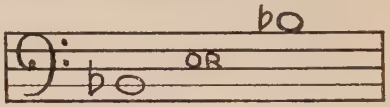
If a band has an oboe, all instruments tune to the oboe, which sounds B♭ (treble clef) in the staff.



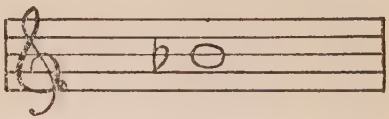
All B♭ cornets, trumpets, fluegel horns, clarinets and saxophones sound C treble clef.



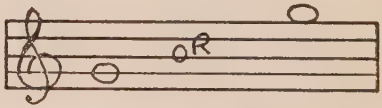
All bass clef instruments sound B♭.



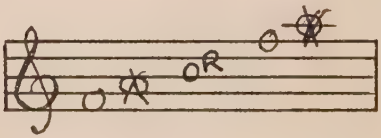
All C instruments sound B♭.



All E♭ instruments treble clef sound G.



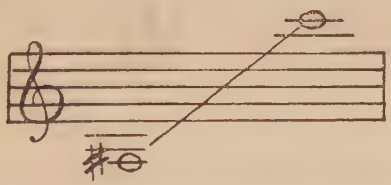
All F instruments sound



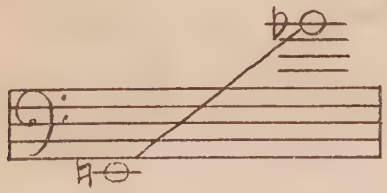
There may be some who disagree with this method of tuning, as the prevailing opinion is that A should be considered the tuning note. This is true in orchestra, because of the open "A" string of violins, which are more accurately tuned. However, in military or concert bands, C for the B♭ instruments is better, because a majority of the instruments in the band are in B♭ and the tempered scale is balanced from the open tone, which is C. Thus the complete ensemble secures more perfect intonation.

Range of Valve Instruments

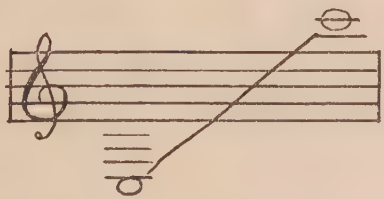
The range of all three valve instruments in E♭ and B♭:



Trombone B♭, Baritone B♭ and BB♭ Bass:

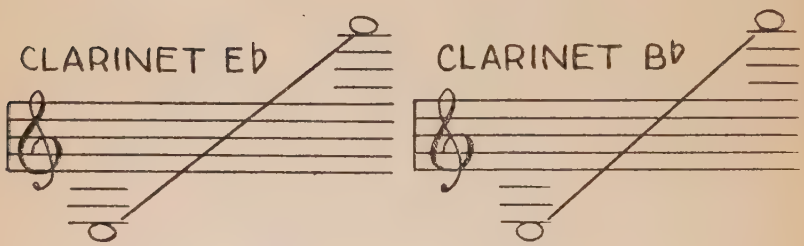


French Horns F:

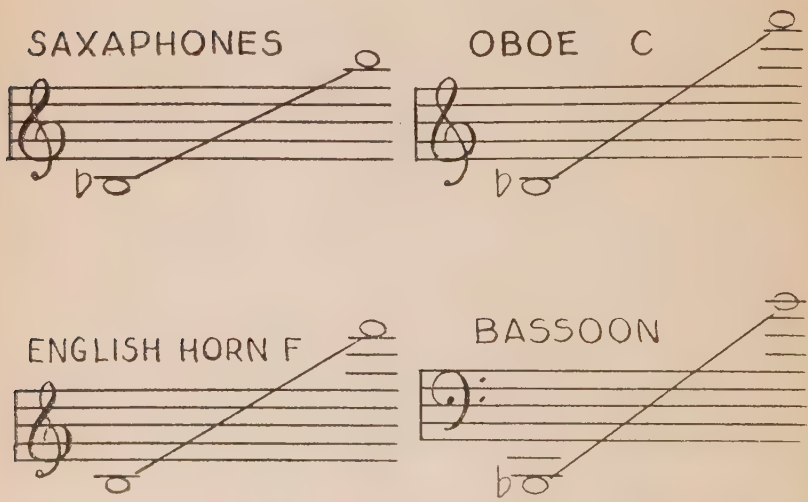


Range of Reed Instruments

The above also includes flutes.



The above includes alto and bass clarinets.



INTERPRETATION

The interpretation placed on any musical number is the making of that composition from an artistic musical point of view. It has often been said, which is largely true, "It is not what a musical organization plays, but how it is played." It has also been said that there is no such thing as a set tempo, only in military music, which is also largely true. Therefore it will be seen that the rendition will be successful only insofar as the ability of the conductor enables him to interpret the author's intentions.

Each student should provide himself with a copy of Elson's Music Dictionary, which contains a complete list of musical terms with definitions, giving you the correct meaning of all terms used.

When studying a new composition, if you encounter any markings or words relating to the interpretation which you do not understand, have this dictionary for ready reference. (It can be secured from Lyon & Healy, Wabash Avenue, Chicago, Ill., or Carl Fischer, Cooper Square, New York City.)

It must be a recognized fact that although andante may appear at a certain place on a score of music, or at a certain movement, it does not necessarily mean that a certain set tempo must be adhered to. It is true that the movement must be slow, but the rhythm of the composition will have a bearing on just how slow it is to be played. Some composers and arrangers indicate this by metronome markings, and when these appear it is a great help to the director, as he then will know about what tempo to take. The same is true of allegretto, which means fast or spirited, but the rhythm will indicate, if not marked by metronome markings, just how fast or spirited the movement is to be played. Also where a movement is preceded by another it is advisable to consider the tempo in which the former

is played in setting the tempo on the one at hand, in order to make contact, which is essential.

In directing the standard classics, it is advisable to always use the conductor's score, as this shows the important parts for the entire ensemble. In selections where regular conductor's scores are not printed the most important parts are cued in on the solo cornet part, which always should be used in the absence of a conductor's score. These should be studied thoroughly, and each part should be looked over carefully, as well as to note the important parts for each instrument and to know in what manner they may be handled best. The real live conductor is aware of the fact that sight directing is as uncertain as sight playing on any instrument. It may be accomplished after a fashion, but never as well as if the performer has had an opportunity to practice the music to be played. The director is looked to for advice and guidance which is correct and proper; therefore he must be on his guard at all times in order that he may be in a position to give his performers the correct advice and proper guidance.

The conductor of any musical organization is a soloist, if you please. His instrument is his organization. His success will depend on his ability to interpret the score at hand, and his ability to convey that interpretation to the ensemble through the technique of the baton and the left hand, which is used to convey or stress certain parts, together with body movements as well as facial expressions. The director who fails to take advantage and make the best use of these will not be as successful as the one who takes advantage of these opportunities as they are presented. The author does not mean that a conductor should be an acrobat or anything of the like nature, but he does mean that certain pronounced expressions may be obtained by a slight body movement which will add greatly to his meaning and will be more easily and clearly understood.

Illustrating the method of securing PP (Pianissimo).

The same is true with facial expression. A smile, a frown, a dignified look, a disappointed look, a grieved look, a vacant stare, etc., all affect the performers in securing the proper interpretation desired at any given point. The only thing that prevents the average director from taking advantage of these points is modesty, which must be overcome, as the musical success of the organization is much more important than what any one may think or say regarding one's method of conducting. With experience, however, such modesty, as one may feel at first, will completely disappear, inasmuch as the interest in developing the organization to the point of securing the desired interpretation and results will overshadow any modesty that may be felt. This, tempered with judgment, will add grace and dignity to his work as a conductor.

The principle of having the organization thoroughly understand what is wanted and having each member put forth his best efforts to accomplish that end, is the biggest and the main object in securing the conductor's interpretation. It is necessary to explain just what is wanted and how it is to be conducted, and when this is understood by the organization, the conductor will have little difficulty in his directing. For that reason it was explained in the chapter on baton technique that when a certain movement of the baton is made at any particular point it must always be made at that particular point in the same manner. By so doing, the organization at once recognizes what is wanted and the interpretation of the conductor is at once secured.

The rehearsals of a musical organization are of the most vital importance, as it is there only where the interpretation can be worked out. The co-operation of the personnel must be secured and retained in order that the best results may be obtained. The manner in which this can be secured will be found under the heading of "The Psychology of

Handling Musicians." Our object here is to discuss the methods in securing results as related to interpretation only.

It will be found that great many times the conductor will feel that he can add an accelerando here or a retard there, or a crescendo or a diminuendo, which a great many times are advisable and add considerably to the rendition and beauty of a number. These should always be tried out at rehearsal first as an experiment. If found that it is advisable, they may be adopted; if not, discard without further consideration. This privilege, however, must not be abused, as it is very easy to destroy the rhythm or the intention of the composer. Liken your interpretation to the vocal soloist who makes the most of the opportunities as they are presented. Don't be afraid to copy. What is meant by this is if you hear a soloist, an orchestra or a band play a number and the particular style of rendition and interpretation appeals to you adopt it at once. This calls to the author's mind an incident which happened a number of years ago. He had heard so much about the Hungarian dances that he desired to try them out. His first experience was the Number Six, which was very unsatisfactory. He studied the score thoroughly, observed all the markings, yet at rehearsal the result was far from being satisfactory. In the final analysis there was only one conclusion to be reached and that was that something was wrong with the interpretation. Never having heard the number rendered, he decided to learn how other conductors handled it. Therefore a phonograph was used, a record of the Sixth Hungarian Dance played by the Philadelphia Symphony Orchestra, and this was listened to repeatedly. Special attention was given to every detail of expression, which, of course, was the conductor's interpretation. Since then the author takes pride in presenting the Sixth Hungarian Dance, which never fails to "go over big." This instance is given only for the purpose of show-

Illustrating the method of securing PPP (Pianissimo).

ing how easily one can take advantage of the knowledge of those who are capable and whose authority, by virtue of their position, should not be questioned. Education in any art, vocation or profession is only taking advantage of and learning from those who have compiled the data through experience and practice. If your ambition were to be an attorney-at-law, a dentist or surgeon, you would expect to attend a college which taught the profession in which you were interested. Here you would study, experiment, segregate and dissect the information and data compiled by the science of previous generations. This being true of other professions, why should it not be true in the musical profession? The only answer that can logically be given is in the affirmative. In studying any instrument, it is agreed that the proper method is to secure the best instructor available. The result is that the instructor is teaching the student his actual experience or, in other words, he is giving the benefit of the knowledge he has gained by hard study, practice and experience. This enables the student to take a short cut to success, providing he has the ambition to apply himself in perfecting the experience and knowledge of his instructor. Therefore it is advisable for a musical conductor to take advantage of every opportunity to hear a recognized concert band or concert orchestra that he may strengthen his knowledge of interpretation, get new points and new ideas, and confirm the knowledge already gained.

There is another thought which fits in with interpretation that should be mentioned, and that is, no conductor can direct a band or orchestra and do it justice when playing an instrument himself while directing. It is a well-known fact that a great many leaders do this, particularly cornet and clarinet player leaders, but why do they do it? Simply because they do not know the technique of the baton and depend upon their instruments to pull them

through. The result is that they are leaders only and not conductors or bandmasters. The difference in the two is that a leader is one who leads the way, while the conductor is one who directs the way. The question now arises in the reader's mind: How does this affect the organization? It affects it in the following manner, which you will recognize at once: It cannot help interfering with interpretation. No director can play an instrument and know at the same time what others are doing. He may play his part faultlessly and his interpretation may be perfect so far as he or his part is concerned, but how can he know how the others are playing or how can the others ascertain what his intentions may be when a leader is occupied in playing an instrument? He cannot possibly direct an organization successfully. To be successful he must devote all of his time and attention to the interpretation; he must hear the ensemble, watch the various shadings, the attack, the phrasing, the retards, accelerandos, etc., which is impossible to do and to play at the same time. Therefore the successful director does not attempt to play, as he is aware that he cannot do both.

The successful director must feel the interpretation and then, by means of the technique of the baton, be able to convey this interpretation to his organization.

The phrasing of music is a very important factor to be considered. Music is written in sentences or phrases, and must be played in that manner in order that the intention of the composer will be carried out. Therefore it is important that the performers be guided in this which will assist the conductor in securing the proper interpretation.

In directing amateur organizations it is important that the wind instrument players take breath at the proper places. Particularly in the solo parts there is nothing that will destroy a musical phrase as quickly as taking a breath at the wrong place. The playing of a solo part is like the reading of poetry; the phrasing is of utmost importance

Illustrating the method of securing FF (Fortissimo).

in the recitation, as therein lies the beauty and expression. Therefore the conductor must give advice on this point, which will assist in the rendition of any composition and naturally reflect in the interpretation.

The accompaniment is of the utmost importance. It is often the case that too little attention is given to the harmony instruments. However, there is where the beauty of any composition is found. Never let the performers of the harmony instruments gain the idea that their part is not important. Continually impress the fact that their part is equal to the solo part, and must receive as much or even more consideration. It is the background of the solo, and, as such, the balance must be maintained in such a manner as to support the solo parts properly. Therefore the conductor must see that proper tonguing is used; that proper balance is maintained; to insure that one harmony part does not predominate over another; that the attack is made properly, etc. All these are very important factors in the development of the entire ensemble and directly related to the interpretation.

As pointed out elsewhere in this volume, a solo may be only fairly played, yet if the accompaniment is well balanced, properly shaded and played with good taste, the complete rendition will be very good. On the other hand, no matter how well a solo is played, if the accompaniment is poorly rendered, the number as a whole will be a failure.

A conductor is afforded a wonderful opportunity to study interpretation by use of the radio. Frequently the symphony orchestras as well as the best concert bands of the country are on the air. The interpretation of these nationally known conductors should be accepted as correct.

With the knowledge you have gained of the technique of the baton through the study of the previous chapters and by following the suggestions offered in this chapter, it will be surprising what can be accomplished in the development of amateur musical organizations.

INSTRUMENTATION

In considering instrumentation, there is no set rule or standard by which to work. Therefore differences of opinion arise. The author, in submitting the tables hereafter given, has based his calculations on his experience, and is aware of the fact that not all will agree with him.

We will consider the military or concert band only, as it is the one with which we are most concerned, inasmuch as it is the only band instrumentation used in this country.

No band which is intended for concert playing should consist of less than sixteen men and director. As shown in the table, it should contain four B♭ Clarinets, four B♭ Cornets, two Altos or French Horns, two Trombones, one Baritone or Euphonium, one Bass, one Snare Drum and one Bass Drum. This will give two solo Clarinets, one first and one second, or if the parts are arranged in first, second and third, there should be two first, one second and one third. This doubles the solo part, which is proper, as in a great many numbers the solo part is too strenuous and too high at times to be carried by one performer. Therefore it is advisable that the solo clarinet have an assistant. The first part or, as above mentioned, sometimes the second part is not quite so strenuous and as a rule does not run so high. Consequently in a small band one performer can carry this part without much difficulty. The same is true of the second or third, whichever it may be. However, the third voice is of the lower register and can be handled easily by one performer. The cornets should be divided in the same manner and for the same purpose. Some conductors, in a sixteen-piece band, will use three cornets divided into two solos and one first, preferring to have a third horn or alto in place of the second cornet. There can be no objection offered to this, as in a great many scores the third alto is of more importance than

the second cornet. Therefore it is a matter of preference, together with the nature of the program to be considered.

Altos or horns should be divided first and second when the instrumentation conforms to the table as given. When an alto or horn is used in place of the second cornet, then the horns should be first, second and third. In a band of sixteen pieces only two trombones can be used and obviously should be used as first and second. The baritone or euphonium being an independent voice, one instrument only is necessary.

The bass may be either E♭ or BB♭. However, in a small band, if E♭ is used, it must be well played in regard to tone.

The drums, of course, are used in the regular manner.

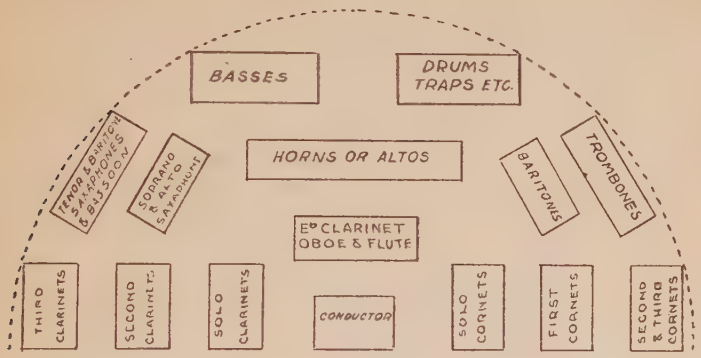
As the instrumentation enlarges, so do the possibilities. The chart suggests what, in the author's mind, is a properly balanced ensemble. However, he realizes that a strict adherence to this is not always possible, but should be followed as closely as consistent with good judgment.

Instrumentation for Military Bands

Piccolo or Flute				1	1	1	1	2	2	2	2
E♭ Clarinet				1	1	1	1	1	1	1	2
Oboe					1	1	1	1	2	2	2
B♭ Clarinet	4	4	4	4	5	6	8	10	10	12	15
Soprano Saxophone						1	1	1	1	1	1
Alto Saxophone					1	1	1	1	1	1	1
Tenor Saxophone				1	1	1	1	1	1	1	1
Baritone Saxophone				1	1	1	1	1	1	1	1
Bass Saxophone										1	1
Bassoon								1	2	2	2
Alto Clarinet									1	1	1
Bass Clarinet									1	1	1
Cornet	4	4	4	4	4	4	5	5	5	5	5
Trumpets						2	2	2	2	2	2
Altos or French Horns	2	3	3	3	4	4	4	4	4	5	5
Tenor Trombone	2	3	4	4	4	4	4	4	4	5	5
Bass Trombone					1	1	1	1	1	1	1
Baritone or Euphonium	1	1	1	1	2	2	2	2	2	2	2
E♭ Bass	1	1	1	1	1	1	1	1	2	2	2
BB♭ Bass			1	1	1	2	3	3	3	3	4
Snare Drums	1	1	1	1	1	1	1	2	2	2	2
Bass Drums	1	1	1	1	1	1	1	1	1	1	1
Kettle Drums or Tympani							1	1	1	1	1
	16	18	20	24	30	35	40	45	50	55	60

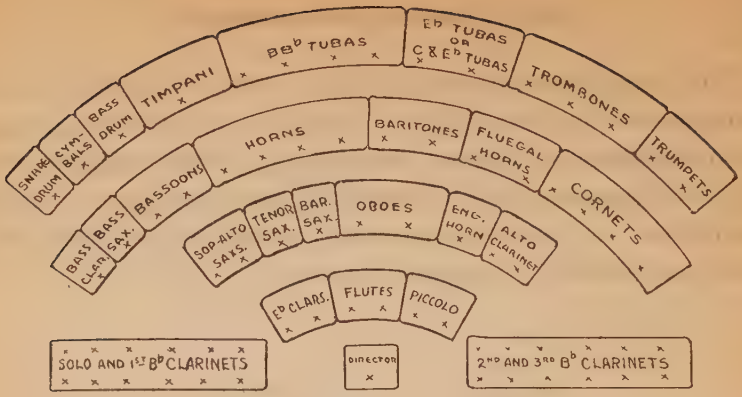
Ideal Seating Arrangements

The art of conducting as given herein applies to any instrumental combination. Therefore the following pages of this chapter will prove interesting, as they suggest seating arrangements for a concert band, symphonic band, symphony or concert orchestra, theater pit orchestra, and band formation for parade playing.



The Seating of a Military Band for Concert Playing

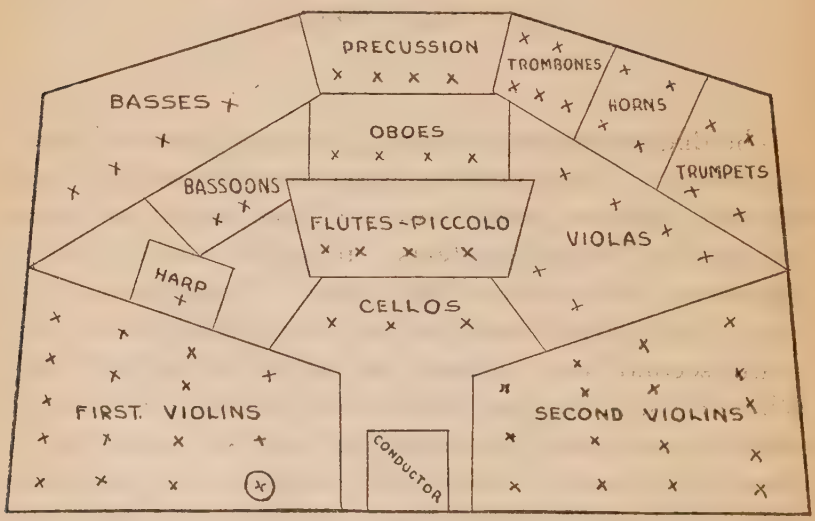
The diagram shows the seating arrangement of a forty-piece band. This is perhaps larger than the average band, but will, however, show how any band should be seated for the best ensemble effects. It will be noted that the cornets are to the right of the director. The solos, whether two or three, should be in the first row and the first cornets in the second row, seconds and thirds in the third row. Where a band only has four or five cornets, they may be placed in two rows, providing the reed side does not require three rows. Where it is possible, the two solos should be placed in the first row, the first in the first chair of the second row, and the second next to the first in the



Seating of a Symphonic Band.

same row. Where a third exists, it can be placed on the third chair in the second row.

If there are sufficient B♭ clarinets to warrant three rows, then the cornets should also be placed in three rows, even though it be necessary to have only one in the second and third rows.



Seating of a Symphony Orchestra.

You will note that the baritones occupy the right forward position inside of the cornets. If only one baritone is available, it should occupy the same space, and the trombones directly behind the baritones.

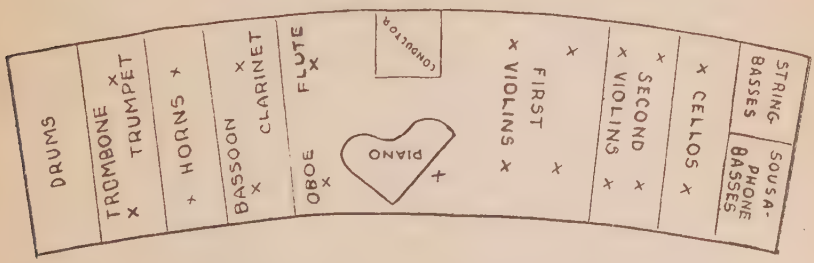
Directly in front of the director's platform should be the flute in the right center, oboe in center, and E♭ clarinet in left center. When any of these instruments are not available, the space should be occupied by the remaining two. If none of them are available, then the horns or altos should occupy this space.

The B♭ clarinets should be in three rows; first row the solos, second row the seconds, and third row the thirds. Where only four or five clarinets are available, the solos should occupy the first row, and the second and thirds may occupy the second row in the same manner as explained with reference to the cornets.

The soprano and alto saxophones should occupy the forward left position, with the tenor saxophone and baritone saxophone and bassoon immediately back.

The basses should be back left and drums back right.

Where a band consists of sixteen, eighteen or twenty pieces with no saxophones to occupy the space allotted them in the chart, baritone and basses may occupy that space, while the trombones may occupy the space on the opposite side which will give a balanced appearance.



Seating of Theater Pit Orchestra.

Marching Formation

In parade formation with a band or eighteen or more, the drums should be placed in the center row, the basses, trombones, baritones and horns ahead of the drums, and the cornets, clarinets and piccolo back of the drums, with equal numbers on each side as far as possible, for a balanced appearance.

The trombones should always be in the front row. In order to balance, a baritone or a bass can also be placed in the front row. The horns or altos should occupy the second row, with basses and baritones to fill up, unless there are trombones, baritones and basses enough to make two full rows. In that event the horns may occupy the third row with baritone and tenor saxophones to fill out. The alto saxophone may also be used in this row when needed. The next row, which must be the center of the band, should be occupied by the drum section or percussions. Occasionally other instruments may be placed in this row. It is not considered necessary to have this row full. The next row should consist of cornets or trumpets, then the clarinets, and if a third row is required, the remaining clarinets and the piccolo. The E♭ clarinets should occupy the last row with the piccolo if uneven numbers are encountered. Have equal numbers of rows before and after the drums with equal numbers in each row, and with the one in which the drums are placed in the center of the band. This row may be broken and as it is in the center of the band, will not show or attract attention.

Drums should never be placed in the rear of the band when four rows of four men each can be had, making two rows of four ahead of the drums and two rows of four back of the drums. In a band of less than eighteen the drums may occupy the last row.

THE ART OF PROGRAM BUILDING

Salesmanship and showmanship are important factors in the conducting of a musical organization. The first is to build a properly balanced program, and the second sells the program to the audience.

In selecting music for a program, the director must consider such points as the musical ability of his organization, the place where the program is to be rendered, the conditions under which the organization is to play, and the probable culture of the majority of his listeners.

There is an old, but true adage, that "a chain is no stronger than its weakest link." This being true, music should be selected with the thought in mind that the poorest members of the organization can at least perform their parts fairly well.

Where the concert is to be played and under what conditions should be considered. In giving open air concerts, are they to be played in a bandstand, on a platform, on the ground or in a band shell? These are factors to be considered in selecting a program. If a stand or shell is to be used where acoustic conditions are favorable without interference from outside conditions, such as present-day traffic or excessive noises of any kind, then any kind of music which is presentable by the organization may be used. But where one must contend with more or less noise over which there is no control, music to fit these conditions should be chosen. A band seated on the ground will not sound as well as one on a platform, a band on a platform will not sound as well as one in a properly constructed stand or shell.

It is obvious that delicate numbers should not be attempted where unfavorable conditions exist, as the effect is lost and the effort wasted, no matter how well performed. Necessarily the music must be selected accordingly and with great care and good judgment.

The occasion for which a concert is being played should also be considered. If a picnic, recreation or an amusement park, light, snappy and brilliant numbers should predominate. If a holiday, music in keeping with the season should be used, but not overdone. If playing to the general public, one of the advanced classics may be indulged in. However, be sure to follow with something of an opposite nature. Descriptive novelties, medleys and musical comedy numbers are usually appreciated by the general public with popular numbers as encores.

In giving a concert in an auditorium with what we might call a cultured audience, the condition should be considered as opposite to the ones previously mentioned and the better or best of music can then be presented. However, use judgment and never present publicly any numbers which cannot be well played by the organization. Programs for all occasions and for all classes must be diversified. Never have two numbers of the same character together. If an overture is played, follow it with a concert waltz, an intermezzo, a caprice, a novelty or something of opposite nature.

If one solo is placed on the program it should be in or near the middle. If two soloists are used, one should be in the fore part of the program, about the center of the first half, and the second about the center of the second half. Soloists should use the same discretion in selecting encores to their solos as is used in the construction of programs.

Encores for the organization should consists of marches, popular numbers and short, snappy novelties. Always be generous with encores, but not too generous. What is meant by this statement is, do not play so many encores that it lengthens the program to the tiresome point.

Concert programs should never be too long. No matter how proficient the organization or how interesting the

performance may be, the capacity to appreciate should never be overtaxed. It is better to have the audience want more, than to have them say, "It was good, but too long."

The appearance of an organization has a direct bearing on the impression it creates and should receive careful attention. If uniforms are worn, insist that they be uniform in appearance and all worn in the same manner, as nothing detracts so much as carelessly worn uniforms. Insist that all members sit erect with both feet on the floor.

The conductor in accepting the applause should smile and make a graceful bow in a modest manner. Take the second bow where the occasion demands, but always modestly. Do not rush into encores and when one is played use the same care and judgment as was used on the number which caused the encore. These methods are termed showmanship and are the foundation on which the reputation of the organization is built, and constitute the quality by which it is sold.

To illustrate definitely what is meant by diversified programs, a few examples will be given for the consideration of the reader. The names of the organizations have purposely been omitted. However, each is a program played by bands conducted by the author.

First, the programs show how to place soloists or feature numbers, which include duets, quartettes, sextettes, etc. Second, the music indicates the ability of the organizations, and third, the idea of what is meant by selecting music of diversified character.

The three programs in which liberties have been taken with reference to descriptive reading, comments, etc., are intended for a definite purpose. One, as you will note, is humorous to some extent and may be used when playing for some specific group or organization. One is descriptive in nature and is intended to convey the character of the music to be played. The other contains simple quotations

of eminent authorities on the value of music. All are for the purpose of placing the audience in a receptive mood or frame of mind and add to the showmanship or salesmanship of the organization.

PROGRAM

March—"Religioso" ..... *Chambers*
Overture to Attila ..... *Verdi*
Baritone Solo—"Scenes that are Brightest" ..... *Wallace*
MR. ROBERT RAATZ
Waltz de Concert—"Wedding of the Winds" ..... *Hall*
Tone Poem—"Uncle Tom's Cabin" ..... *Lampe*
Piccolo Solo—"Cleopatra Polke" ..... *Damare*
MR. HOBART A. DAVIS
Two Classics—*a.* "Morning from Pre Gynt Suite" ..... *Grieg*
b. "Scarf Dance" (Pas des Echarpco) *Chaminade*
March—"Caesar's Triumphal" ..... *Mitchell*

PROGRAM

March, New Colonial ..... *Hall*
Overture Rigoletto ..... *Verdi*
Idyl (Descriptive), The Mill in the Forest ..... *Ellenberg*
Cornet Duet, Swiss Boy ..... *Ralson*
MESSRS. GEISS AND ROGERS
Waltz de Concert, Southern Roses ..... *Strouss*
Selection, The Prince of Pilsen ..... *Luders*
March, Radio Waves ..... *Jewell*

PROGRAM

1. March, On Dress Parade ..... *Chambers*
   Music kindles the smoldering sparks of joy, love and sorrow, we love it for what it makes us remember and for what it makes us forget.

2. Selection, Faust ..... *Gounod*
   Music is the universal language of the soul, the soother of sorrow, the prop of the patriot and the conserver of civilization.

3. Carmna ..... Sung by the Madrigal Club
   The greatest men in history have testified to the value of music in everyday life.

4. Humoresque ..... *DeVorak*
   Music has its harmonies in the sighing of the winds, in the echoing of the forests, in the babbling of the brooks, and the song of the birds.

5. Joy to the World ..... *Barnhouse*
   This number will commemorate the resurrection of Christ on which all religious faiths are based, as music is one of God's greatest gifts to humanity, for Infinite Wisdom well knew its refining influence and great necessity.

6. Cornet Solo ..... Selected
   MR. ROBERT BRUCE (World's greatest Indian Cornet Soloist)

7. Selection, Shuffle Along ..... *Anderson*
   A mother's lullaby is the first music to the infant child, and the mournful strains of the dirge are the expressions of the last tribute to the aged.

8. March, America Exultant ..... *Hays*

PROGRAM

by

HI JINKS

Good evening, friends and fellow employees—We see you are here in goodly numbers and we trust our program will please you, which will be diversified from the sublime to the ridiculous. If you like it, let us know by giving good hearty applause; if you don't, tell us quietly.

Our first number will be a March by Panella, who is considered to be one of America's best writers.

March, On the Square ..... *Panella*

Now that we are settled down in our chairs and have a hold on our nerves we are going to play a suite in four parts by Safranek. Atlantis was a continent in Plato's history which extended across the Atlantic Ocean approximately from Europe to the Yucatan. It is the subject of an exhaustive volume by Ignatius Donnley and has served as inspiration for several novelists. The continent is believed to have been the home of a great race which conquered and civilized the world. The Azore Islands are considered to be the tops of its lofty mountains and are all that now remains above the waters of this once great nation.

Atlantis (Suite in four parts) ..... *Safranek*

1. Nocturne and Morning Hymn of Praise.
2. A Court Function.
3. I Love Thee (Prince and Anna).
4. The Destruction of Atlantis.

Now that we have that out of our system we will present the Industrial Saxophone Quartette, led by ..... You know ..... has been married just long enough to learn he must mind his wife and she told me on the quiet that he had a couple of good numbers up his sleeve, so we got to the leader and fixed it up to have the quartette play.

Saxophone Quartette ..... Selected

MESSRS. ROACH, LEE, MURRAY, HALL

Our next number will be a Waltz Hesitation, and if you do not hesitate to listen we will not hesitate to play.

Waltz de Concert, Cecile ..... *McKee*

Inasmuch as 1924 commemorates the 100th Anniversary of ..... and knowing that the Indians were plentiful at that time and that there are still quite a number around these parts (however, not redskins), we will play an Indian Intermezzo, to which the modern Indians may dance or woo their (dusky) maidens.

Indian Intermezzo, Aisha ..... *Lindsay*

It is with considerable pride we present the next number, a bunch of fellow workers who do not toot horns, but, O Boy! how they do sing!

.....Five ..... Selected

MESSRS. MCCRACKEN, PIPHER, CRUSEMEYER, WILCOX

Accompanied by CRESCO STEMM, Piano

There is a man down East by the name of George M. Cohen, who has an enviable reputation for writing and producing musical comedies. His latest is all about a little Irish lassie by the name of O'Riley, and how this Jew ever got acquainted with Rosie we don't know, but from the following selection you will note he has become quite well acquainted.

Selection, The Rise of Rosie O'Riley..... *Cohen*

We will close our program with what we consider one of the best marches of recent years and which makes our hearts beat just a little faster, and our breasts swell with pride when we know it was written and dedicated to our own Fighting John J. Pershing.

March, Black Jack..... *Huffer.*

PROGRAM

March—Supreme Triumph ..... *Jewell*

Mr. Jewell is one of our most brilliant modern composers. This number is only one of his many sterling compositions.

Fantasia—Echoes, from the Metropolitan Opera House ..... *Tobani*

Extracts from the following classical compositions presented in the order named:

La Riene de Saba, March and Evening Star from Tannhauser, March Nibelungen, Introduction and Cornet Solo Contabile from Pagliacci, Invitation a la Valse, Intermezzo Cavalleria Rusticana, Finale Second Hungarian Rhapsody.

Duet—Serenade ..... *Titl*

This number is usually performed by Flute and French Horn. It is a favorite with all music loving people and is being presented by Flute and Alto Saxophone, to which it is very adaptable and equally pleasing.

Waltz de Concert—Gold and Silver ..... *Lehar*

The beauty of this Concert Waltz lies in its sparkling melody and dynamic changes, to which has been added the personal interpretation of the Conductor.

Humoresque—The Wedding of Heinie and Katherina ..... *Alford*

To enjoy this descriptive humoresque, read the following synopsis: Heinie der fliver cranks—On der way—Der party by der church goes—Der organ speil and glocken ringen—Der vedding march—Now der railroad train ve go to—All aboard —Der vild and volley vest dey vill now make it—Jello stone Park mit birds and odder animals—Injuns come and der dance gemachen—Rouse mit em—By der home back now shall dey go—Vonce more der train in—Storm komme mit dunder und blitzen—Der bridge has down gone and der train ge—smashed yet—Home vunce more—Friends of Heinie and Katherina make a serenade und dey are happy for a long time yet—Der little Heinie comes—out loud he cries yet—Heinie sings der lully-by—Der baby cries more yet—Heinie spanks und sings und spanks.

..... Industrial Saxophone Quartette ..... Selected

MESSRS. WEBER, LEE, MURRAY AND HALL

Mr. Charles Weber, formerly of Sousa's Band, is the Director of this talented Quartette which consists of the Saxophone section of ..... Industrial Band. It is with pleasure we present them for your approval.

Selection—Prince Charming ..... *King*

This number is of the strictly modern type, reflecting the Prince in a jazz flapper character. Mr. K. L. King, a professional bandmaster with a national reputation, is a composer of unusual ability. His name on a composition is a guarantee of quality.

March—Stars and Stripes Forever ..... *Sousa*

An old favorite presented in a modern way. Note the Piccolo Obligato, closing with a fanfare of Trumpets and Trombones.

The conductor should stand on a platform at least six inches higher than the floor on which the organization is seated. His stand or desk should not come above the waist line, and should not tilt at over a fifteen degree angle. All gestures with the arms and hands should be kept above the desk of the stand. By so doing, the organization will be able to see every move of the conductor and he will have a full view of the performers. See illustration below.

THE PSYCHOLOGY OF HANDLING MUSICIANS

We are all human and as such are liable to error. If a musical director expects to retain the confidence and respect of an organization, this is one thing that must be remembered. He will make mistakes in his work the same as the musicians under his baton. It is the wise conductor who will acknowledge his errors and by so doing will be able to point out the errors of his musicians and retain their good will and co-operation.

When rehearsing a musical organization, make it plain at the beginning that the director will not try to place his mistakes on the band and neither will he accept the mistakes of any one else as his. If a conductor makes an error in conducting at a rehearsal, it is advisable to stop and explain that the error is his and start again. By so doing he will gain the respect of his musicians, and when he points out their errors they will accept it more gracefully.

There is an old adage that more can be accomplished with smiles than by frowns. Therefore it is advisable to encourage effort, not to scold a performer where a mistake is made, particularly if it is made by conscientious efforts. It is better to correct the error by explaining the best method to overcome the difficulty and encourage the performer to try again. With treatment of this kind they soon lose their timidity and put forth real effort. By so doing the organization will progress very rapidly. The author does not mean that the conductor must contend with carelessless, lack of interest, etc., which sometimes is the case. When a breach of discipline of this character exists, use diplomacy. It is best to have a private talk with the offender. Point out that he is not only standing in the way of his own progress, but in the way of others. Treat him kindly. Show him that he is wanted in the organization, but must conform with the rules and be a part of the ensemble for the best interests of the whole. If this cannot

be accomplished, then it is better to let the offender drop altogether. However, keep all arguments out of the rehearsal hall so far as possible. The conductor may have a good musician who is harboring an imaginary or real grievance. Go to him privately and have an understanding. A great many times friendships are cemented in this manner which endure forever. This method oftentimes makes boosters out of knockers.

It is not to be understood by the foregoing that the conductor is to cater to every one or that he is not to assert his rights as the musical head of the organization. The conductor is supreme in all questions pertaining to the rendition of any musical score. While he may make mistakes and may err in his interpretation, if the ensemble plays the score as directed the number will go over. The conductor may be open to suggestions, which should be encouraged, but not to dictation, which should also be understood. When he has decided that any number or movement should be played in a certain manner, his decision should be final and he must insist that the ensemble play to the best of their ability the interpretation he has placed on it.

In rehearsals, discipline is necessary, which must be maintained and yet have the respect of the personnel of the organization. This can best be accomplished by keeping cool and avoid letting his temper get the best of the situation. There are times when the conductor feels he is justified in scolding severely, but it is to be avoided as far as possible. Do not confuse sternness with temper. Be sure of the point, then sternly insist, if necessary, that your wishes be respected.

As a conductor of a musical organization of any kind it is only natural that the director appreciates being complimented on a well-rendered program. He should use the same method in securing the best efforts of the personnel

of the organization. If a performer plays well, tell him so. If a group or section plays well, pass a compliment to them. It will inspire greater efforts. At the close of the program thank the entire organization for their efforts. It costs the director nothing, but the returns in greater effort will be more than worth while.

To illustrate this point, the author will cite an instance that happened to him some years ago. He was engaged to direct an amateur band which consisted of about thirty-five musicians or near-musicians who had been playing less than two years. They were to play a public concert and only one rehearsal could be held before the concert. His predecessor was one of those leaders who used the method of scolding, cursing and losing his temper when anything went wrong, regardless of who made the error, the most of which were his, due to the fact that he did not know the technique of the baton and less of interpretation. The consequence was that his organization was timid and afraid to try. We rehearsed a program of very light music which they had been playing. The author explained his method of baton movement in order that the musicians would know what was wanted. He also impressed on their minds that they should not be afraid of making mistakes. As a result, during the rehearsal there was plenty of stopping and explaining in a friendly good-natured manner. After two and one-half hours the rehearsal was over and there was a tired group of men; however, one could see confidence and determination in their faces. The next night the concert was given. When the band assembled on the stand, the instructions given were to watch the baton and not be afraid of making a mistake. The opening march was played with snap and pep, which gave the men confidence. The balance of the program, while very simple as to the grade of music, was well played.

At the close of the concert the director thanked the men

for their attention and efforts and also complimented them on their ability. They were not used to that kind of treatment. It was the occasion for a great deal of favorable comment. The result was that the director always had the highest respect of the personnel and in four years this band developed into one of the best ensemble organizations in the section of the country in which this occured.

The point the author wishes to convey is that the psychology which worked so satisfactorily as shown in the foregoing will be applicable to any organization and has been applied by him in all of his experience as a conductor.

Another point which cannot be emphasized too strongly is the importance of the second, third and fourth parts. It is often the case that musicians playing second, third or fourth clarinet, cornet, alto or horn or trombone conceive the idea that as such they are not an important part of the ensemble. This thought must be dispelled. It is advisable to explain that the harmony in which the beauty of any composition lies is in the second, third and fourth parts. Therefore these parts are as essential as is the first or solo part and the same care and attention must be given to the execution and rendition of these as are given to the first or solo parts. The first part or solo may be well played, but if the harmony parts are poorly or carelessly played the ensemble will be poor, while the solo part may be played only fairly well or sometimes poorly played and with a well-played accompaniment, one which is balanced properly and played with the proper precision and interpretation, the ensemble will be very good. Therefore too much care and attention cannot be given to these parts, the importance of which cannot be too greatly emphasized.

Because one is or may be a conductor does not necessarily infer that he is a proficient performer on any instrument. Neither does it infer that he is not. The fact that he may not be, does not infer that he is not a good con-

ductor, neither does it infer that he is not. The fact is, he may be either or both, or may be neither. Usually when a conductor has followed his profession for a number of years, he has neglected his practice on his chosen instrument and it is only natural that he would not be as proficient as one who is playing regularly.

It also happens quite often that a conductor will have musicians under the direction of his baton who are much better than he, yet they may not know the technique of the baton; in such cases, if the conductor will respect such persons for their ability as musicians, he will usually receive their respect of him as a conductor in return. The better the musician the more he appreciates the necessity of a conductor and the more he will try to play the conductor's interpretation. The better musicians in any organization always command an exalted respect from the personnel. If the director has the co-operation and respect of these, it is only natural that the rest of the personnel will have a higher respect for the director and his ability.

The director should keep a record of rehearsals and attendance. Keep close check on those who attend regularly and those who do not. If he has a very good musician on any instrument who is not regular in his attendance and is inclined to think he is too good to play with that particular organization, the director should study the situation carefully. If he cannot convince the musician that he is in error, then his services should be dispensed with, no matter how much he is missed or how much it may temporarily hurt the organization. Let it be known that the organization will not tolerate those who think they are too good. Also let it be known that would-be soloists who play just to help out are not wanted.

Keep Up Interest

Directors are sometimes careless regarding what they rehearse. There is nothing which will lose the interest of

an organization as quickly as carelessness in this regard. It is advisable to keep a record of what is being rehearsed and the point of efficiency that has been reached. When a number has reached the point of presentation, it should no longer be rehearsed. If it is again rehearsed, the director must make it plain that a further development from an artistic point of view is desired; this must be definitely pointed out and the point gained. It is not advisable, however, to researse a little on this and little on that, as a playable repertoire is never gained. When a number is taken up, it should be rehearsed to the presentation point and then put aside and another taken up. In order that the organization will be advancing, the conductor must consider the ability of the ensemble as a whole, then select music which is just a little more difficult than they are able to play, but not so difficult that they cannot be perfected with practice. Take about three numbers of different kind and character, in order to have a variety. Work on each one for a while at each rehearsal. When one of these becomes as near perfection as possible, add another. At first go through the number about twice at the first rehearsal, which will give the organization an idea of what it is like and what may be expected. This will give them an opportunity to think it over, also an opportunity for individual practice on the respective parts. Then the number should be worked out by movements or strains in order that the technique may be perfected in which too much care cannot be used. This method will keep up interest and the organization will progress amazingly.

Another point that helps to keep up interest is always to have the rehearsal planned ahead. That is, the director should know in advance what he wants to rehearse and have it ready, that no time be lost in looking for and distributing music. There is nothing which detracts so much

as confusion and loss of time. It is better to rehearse one and one-half hours and do nothing but rehearse with strict attention than to rehearse two and one-half hours and spend one hour in conversation and hunting music. Preparedness on the part of the director has much to do with the interest and the maintaining of discipline.

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